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THE NEW YORK DRAMATIC MIRROR

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MME. INEZ SPRAGUE.

THE CALIPH CLOSING.

JEFFERSON DE ANGELIS.

The abrupt closing of The Caliph at the Broadway Theatre last week was a topic of varied interest on the Rialto last week. To a MIRROR reporter, Thomas De Angelis declared that his father was in no way responsible for the collapse of the venture. He made the following statement:

"Mr. De Angelis was simply a salaried member of the company that bore his name. From the first he opposed the production of The Caliph. The opera was originally written by Harry Smith for Mr. Seabrooke, who had rejected it. My father told Roth that the thing would never go, and that it would be resented as an insult to the intelligence of a New York audience. But Roth persisted that it was all right. My father's hands were tied, so to speak, as he was simply a salaried member of the company that bore his name.

"So much for the show itself. Now for an explanation of the financial side of the venture. When Mr. Roth offered to star my father, he represented that he had a backer who guaranteed $10,000. If this sum of money had really been behind the show, we would have been all right; but it wasn't. The costumes, properties and scenery were all secured on trust by Roth on the strength of my father's name. The cost of the production was $16,000, and there wasn't a penny behind the show. Roth had to go out and borrow money to pay the salaries. He closed owing two weeks' pay to the principals and a week to the chorus people. All that my father received for his work was half of his first week's salary.

"And now as to the closing. Mr. De Angelis went to Roth with a man who was willing to advance to the show $10,000, provided it was repaid to him out of the first money that came in at the box-office. Roth said he wouldn't accept any such proposition. Then it was decided to close the season at the Broadway on Saturday, Oct. 10, as Mr. McCormick was kind enough to release us from a week of the time originally contracted for. The opera was to be revised and reopen in Brooklyn on Oct. 19. Mr. De Angelis informed Mr. Roth that he would not leave the city unless Roth could guarantee the payment of all salaries. Receiving no reply to this communication, Mr. De Angelis sent in his resignation and at five o'clock on Monday last was informed by telephone that no performance would be given that night.

"Mr. De Angelis is now engaged in the organization of another company of his own and within a couple of months intends to begin a starring tour on the road. He will, of course, have a new opera."

A NEW CIRCUIT.

Lee M. Boda, who has been manager of the Valentine Theatre, Toledo, since its opening, is in town in the interest of that and other houses intended to be connected with it through the enterprise of George H. Ketcham.

Mr. Ketcham is one of the wealthiest and most progressive of Toledo's citizens. The Valentine Theatre, built by him, is said to have no duplicate in elegance, size and convenience in the country. Those who have examined it say that there is not even a theatre in New York that equals it. Another of Mr. Ketcham's enterprises in Toledo is a commercial or office building, which occupies a full block and is fitted with conveniences that even a metropolitan office building knows nothing about. To give an idea of its completeness, it is only necessary to state that upon its top floor is located an elaborate library for the use of its tenants, and that it also contains a barber-shop from which run electric annunciators to every room to inform occupants who have already indicated their wish to be shaved at the moment of their opportunity.

Mr. Ketcham has leased the Great Southern Theatre in Columbus, O., also a new house, as well as the Grand Opera House, a popular theatre in Columbus, and English's Theatre, Indianapolis, and is negotiating for other theatres to add to this circuit, which is under the business direction of Mr. Boda. Occupation of the Grand Opera House, Columbus, and English's Theatre will not be had by Mr. English until next season, although he will this season run the Great Southern, Columbus, in connection with the Valentine at Toledo.

SUCCESS OF GIRARD AVENUE THEATRE.

The stock season of the Girard Avenue Theatre, Philadelphia, under management of Davenport and Tourny, has proven phenomenally prosperous. The five weeks that have elapsed since the opening have been marked by continuous success, and unmarred by a single adverse criticism of the house or of the company.

During the week ended 3 The Professor was produced in a style that would have done credit to a Broadway Theatre and the standing room sign had to be set out. Last week Young Mrs. Winthrop scored a strong success, and the company won the loudest of praise. Robert Drouet, Edwin Holt, Sydney Booth, Lillian Lawrence, Emma Maddern, and Alice Shepard have become popular favorites.

Harry Davenport was in New York last week. "The Girard Avenue, as is not generally known," said he, "is a large, fully equipped house, holding 1500 persons. Our season will be one of thirty-eight weeks, and we are negotiating with Daniel Frohman to produce some of the Lyceum successes. To all professionals visiting Philadelphia we extend a most cordial invitation to attend the performance at the Girard Avenue."

A TALK WITH BRONSON HOWARD.

"Yes, I am at work again on a play," said Bronson Howard yesterday as he ushered a MIRROR man into the library of his suite at the Grandcourt. "I was actually working on the play when you came in. Oh no, my dear sir, you don't intrude a bit. I feel quite in the mood for a chat."

"First of all, may I venture to ask something about the play?"

"It is always premature to talk about a play when it is in an unfinished condition. All I can tell you is that it's to be a light comedy. Hereafter I shall devote my time exclusively to the composition of this sort of play. I believe that my best work has always been done in light comedy, and I don't mean to wander again from the straight and narrow path."

"Have you been working on the play long?"

"Ever since the first of September, when I returned from Europe. For four months, you know, I toured the Continent on my bicycle. I fairly lived on my wheel."

"Tell me something about your trip."

"Daniel Frohman, Doctor Seaman, and myself had planned to start from Nelson's monument at Trafalgar Square, London, at 11 A. M. for a four months' bicycle trip. All of our friends who happened to be in London at the time were on hand to bid us farewell. Our itinerary took us first to Winchester, where we were joined by Henry Arthur Jones. He accompanied us as far as New Forest, where he was obliged to leave us. We continued our route to Southampton, and then took passage for Normandy. If I were to enumerate all the quaint little out-of-the way places of Normandy and Brittany that we visited I'm afraid that I should tire you. Our trip carried us through the length and breadth of France, Switzerland, Germany, and Holland. Returning to Great Britain for a short spin through the Eastern English country, we reached London and brought up once more at the Nelson monument just twenty-five minutes after the time stipulated for our return. The same faithful friends who had witnessed our departure four months previous were on the spot to cheer us on our return."

"Did you visit many of the continental playhouses?"

"No; we went to a circus at Rouen, and in Paris we saw Les Deux Gosses at the Ambigu."

"Do you think it will succeed here?"

"It is a very interesting melodrama, with enough that is fresh and new in it to ensure its success here. If I had not had a great deal of experience with plays that are confidently expected to achieve success, I might speak more positively."

"Since your return, have you visited any of the New York theatres?"

"I went to the Lyceum the other night where I enjoyed Mr. Sothern's play intensely. It is refreshing to witness a play, now and then, that is purely a play for play's sake—one that involves no social principle. I have no patience with the bigots who embrace the cause of one genus of drama and decry all other kinds of plays. I am a bigot the other way. Dramatic art is catholic, and I hold that comic pantomime is as legitimate a species as tragedy; that a farce comedy having for its motive a lost neck-tie fulfils its purpose as clearly as a serious drama involving a social problem. All art products—be they great or humble—deserve respect and consideration. I never tire of preaching this doctrine. It is a broad view, and I fear I'm narrow over this broad view. That sounds paradoxical, doesn't it?"

"What did you see in London?"

"I saw a dress rehearsal of Rosemary, which I thought most charming. I also attended a performance of The Sign of the Cross. Now, there is a play that represents a step in a really new direction! Since the old English miracles and mystery plays, this is the first piece to bring the Christian religion boldly upon the stage of a theatre. There have been numerous plays where religion has been used as a side issue—gingerly and half heartedly. Here in this melodrama of Mr. Barrett's we have a new departure. Boldly and unflinchingly he has made use of a religious theme. And the astonishing aspect of it is that the vehicle is a melodrama! The London critics who have sneered at the play because it is a melodrama seem to me singularly opaque. Why, sir, Mr. Barrett's achievement is the more praiseworthy because it assumes a popular form. If this new departure had been embodied in a colossal tragedy, written over the heads of the people, its influence would have been null. Here in Barrett's play the theme is treated in a popular, comprehensible way. It is intelligible to any calibre of intellect. That's why I believe it to be a really great achievement. Ibsen, for example, has been lauded as an innovator, although he is merely a disciple of the extreme French school. But Ibsen has exerted no influence upon the the-stregoing mass. I am not blind to the fact that Ibsen has influenced contemporary dramatists of all countries. But his role has been really that of a pedagogue. His teachings have extended only to a few. He puts me in mind of a steam engine waiting to leave the station, and never making the start. Wilson Barrett, on the contrary, is a steam engine that has really started—started, by George, with a bang! After a three centuries' estrangement of the church and the stage, he has accomplished their re-union. Yes, sir; between the miracle plays of Elizabethan England and The Sign of the Cross, the art of dramatic construction has almost reached finality. Mr. Barrett's play illustrates the mature development of all theatric resources."

"And our own American drama? Do you see any immediate encouraging signs?"

"I believe that no country can excel our own in the faithful study of character types. I doubt if a year's constant attendance upon the theatres of Paris, Berlin, London, and Vienna would reveal so much excellence in this special field of art. Where, may I ask, could you find a finer character group than that which surrounded Frank Mayo in Pudd'nhead Wilson? Mr. Harrigan's plays, too, undoubtedly sharpened the perception of audiences for character types. There is a wealth of rare native portraiture on our stage to which the newspaper critics seem curiously blind. Many of these careful character studies, racy, true, written with point and acted with spirit, chance to have their being in plays of an elementary sort; but they are no less worth respect. I, myself, am a stickler for dramatic construction. I have always advocated that a well-built play is, by sheer force of its mechanism, sufficient to hold an audience. But I also believe that a great individual character study can always rise superior to a crude or conventional environment. And, as I say, in this particular line I believe we have no superiors. Of the men who originate these quaint character types, and of the actors who give them life and body, we should feel most justly proud."

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THE A. O. F. BENEFIT.

The benefit of the Actors' Order of Friendship at the Academy of Music last Thursday afternoon more than realized every expectation—pecuniary and artistic—of its sponsors. Nearly every seat in the big play house was occupied and, as the schedule of prices ranged from $1 50 to $2 50, the gross receipts were gratifyingly large.

The programme provided was as ample as the money "take." There was every species of dramatic fare from variety turns by performers of the music halls to Shakespearean tragedy by representatives of the legitimate; from up-to-date songs by piquant Miss Held to antediluvian farce of Madison Morton. The matinee began shortly after 12 o'clock and continued by fits and starts until nearly 6.

First came the skit written by Clay M. Greene especially for the occasion. It was unfortunate that this was selected for the opening number. The audience was slow in arriving, and Mr Greene's witty lines were spoken to the accompaniment of the banging down of seats by the ushers. There were enough people in the house, however, to appreciate the humor of Joseph Wilkes, who made a great hit in the role of a disgruntled veteran bemoaning the degeneracy of things theatrical. Of course, such a role was not consonant with Mr. Wilkes's real nature, and therein lay the fun of this impersonation. The others who were in the skit appeared *in propria persona*.

The Musical Trio and Willis P. Sweatnam followed in diverting specialties, and then, after Bobby Gaylor had aired his Connaught dialect for five minutes, Francis Wilson and his company were heard in the third act of Half a King. Then came John Kernell, who confided to the audience his honest opinion of New York boarding-houses; he also sang "When Hogan Pays His Rent." He was succeeded by Georgia Cayvan and her company in the second act of Mary Pennington, Spinster.

After Cissy Fitzgerald had pointed her toes to good purpose in a couple of dainty dances, a condensed version of Julius Cæsar was given. Mr. Crane and Mr. Robson were welcomed enthusiastically when they came out together in togas, and the veteran Couldock got another hearty hand on his first entrance. Three scenes from the tragedy were presented in a very mangled form. The actors seemed to speak any lines from Shakespeare that chanced to enter their heads, and the only one who spoke enough of the text to make his role palpable was William Courtleigh. His costume, too, aided the impression that he was playing Julius Cæsar. A slighter Cæsar than Courtleigh never trod the mimic stage.

An apology had to be offered for the non-appearance of Nellie McHenry and John Webster in the card scene from The Masqueraders. Miss McHenry did her best to compensate for the disappointment by singing two comic songs. Next came a tumbling act by Griffin and Dubois. Julius Witmark won a very hearty encore by singing, "You're Too Good, Daddy." Then the Liliputians, made up to burlesque the Barrison Sisters, sang snatches from a half-dozen familiar street ballads.

The beautiful Miss Held followed them and fascinated the audience with a chanson of the Boulevards. Then after Dutch Daly had fingered his accordion in a variety of excellent imitations, the curtain was lowered a moment to rise again on the ball-room where Mr. Golightly loses his heart to the lovely Mrs. Major Phobbs. As played by Joseph Jefferson, the hackneyed old farce of Lend Me Five Shillings becomes a thing of joy and satisfaction. Mr. Jefferson was in prime form and acted with the buoyancy of a comedian half his years. He had an invaluable assistant in John Jack, who played the choleric military veteran as few in the audience had ever seen the part played before. Mr. Jack's portrait had the fine, full flavor of Dickens and Charles Lever; his Major was just such an irascible creature as abounds in "Pickwick" and "Harry Lorrequer," and other novels that delighted the readers of a generation ago. Every time that Mr. Jefferson plays Lend Me Five Shillings, he should get Mr. Jack to help along the humor of it and give it the racy flavor of the Pickwickian era.

A very cordial greeting was given Mr. Dizey when he stepped down to the footlights to imitate Henry Irving and Mrs. Sterling in the garden scene from Faust. The audience relished this good-natured bit of burlesque and wanted more. Mr. Dizey reminded them that the ice floe of the Polar Star would melt if they detained him any longer. So after George Evans had warbled a couple of negro ditties, the "flat" was raised, discovering Mr. Carlyle, Miss Henderson, Mr. Dietrichstein, and Mr. Hastings freezing to death under The Polar Star. The most interesting act of the piece was presented, the fourth, in which W. H. Thompson as the faithful Esquimau guide dies a slow death to tremolo music. This brought the curtain down on as genuine a bit of art as anything that had preceded it in the long programme.

A feature of the Benefit was to have been the presentation of a Columbia bicycle to Allie Gilbert as a reward for her skill as an auctioneer—she sold a box for $200 and two seats for $50 a piece—but the wheel was not on hand. Miss Gilbert was brought before the curtain by Milton Nobles and made a little speech about hoping the wheel of fortune would roll as smoothly with the Actors' Order of Friendship as she expected to make her prize rotate.

THE FUNERAL OF ANNIE LEWIS.

The body of Annie Lewis was laid at rest in Glenwood Cemetery, Washington, Oct. 7, the last ceremonies occurring at the home of the actress' father, Charles E. Lewis. A number of professionals attended, and the pallbearers were six members of the National Fencibles, of which organization Miss Lewis was an honorary member.

It is believed that the consumption which caused Miss Lewis's untimely death was contracted two years ago when she was a member of the Boston Museum company, playing in Westward, Ho! A subsequent engagement with In Sight of St. Paul's exposed her again to the harsh air of Boston, and she was forced to retire to the South. Her strength gradually failed until, upon the eve of departure for another rest—made possible by the recent benefit at Washington, in which many players assisted—she died.

NEW YORK'S NEW PLAYHOUSE.

Frank B. Murtha's new theatre, the Murray Hill, at Forty-second Street and Lexington Avenue, was opened for private inspection last week. It is one of the brightest, prettiest, and most comfortable playhouses in the city. In a previous issue THE MIRROR described the house in detail, and it now suffices to say that those who attend the opening on Oct. 19 will find in the Murray Hill Theatre a welcome addition to the city's attractive amusement resorts. Mayor Strong has promised to attend and make a dedicatory speech from the stage.

INEZ SPRAGUE.

Inez Sprague, accounted by the Paris *Magazine and Messenger* as the first of the great pupils in all Europe, and lately returned to America after three years with the maestro Juliani, is the wife of ex-Governor William Sprague, of Rhode Island. The story of the Sprague regime in New England is an interesting book in the country's history. The romance of Canonchet's charming chatelaine was long familiar to the social world, when the famous Sprague mansion at Narragansett Pier was the rendezvous of Salmon P. Chase, Horace Greeley, Tilden, Garfield, Grant, Marshall, Conkling, Butler, Hayes, Sherman, and a host of other national personages. But the story of the artistic life of Madame Sprague is yet to be learned.

Eagerness must be ripening in America to see and hear this beautiful and accomplished woman, who, the modistes declare, is the best gowned pupil ever sent out of Paris during their day. This is more readily understood by those who have observed the Sprague plumes during and since the days of the rebellion, when William Sprague was governor of Rhode Island, at the age of twenty-six; when he maintained a regiment at his own cost; and when, as chief in command, he personally led the notable charge which history accounts.

Now that his wife, after having so romantically saved the famous home, "Canonchet," from the wreck of bankruptcy in the eighties, returns to her native land with the endorsement of musical connoisseurs, keen interest in her performances is natural. Madame Sprague is a woman of unusual beauty and intellectuality. She is a Southerner, a Virginian. Her presence is magnetic and commanding. Her art training has been long and thorough, and she comes back, after years of work, to take her place upon the operatic stage. Her voice is a pure, dramatic soprano, of great range. How she will display it in grand opera or concert is yet to be observed. Foreign masters says she is a marvel. America needs to produce just such an intense operatic subject as Madame Sprague is said to be. Charles R. Adams, of Boston, who was her early teacher, and with whom she has been rehearsing an extensive repertoire at West Harwich, declares, notwithstanding his noted conservatism, that Inez Sprague will surprise the public.

Madame Sprague's debut will take place with members of the Boston Symphony Orchestra in Boston during November. She will sing in grand concert during the season, and appear in a limited tour of the larger Eastern cities. Later she will return to Europe to produce Gioconda at La Scala, Milan.

ENGAGEMENTS.

J. K. Adams, to play Lieutenant Cuddy in The Geisha.

Clifford Leigh, by Daniel Frohman.

Mr. and Mrs. Winfield Conger (Coralyn Maxwell), for leading heavy and adventuress in The Heart of Chicago.

Ida Anderson with Edwin Gordon Lawrence in For Her Sake. Miss Anderson is a Michigan girl, whose first professional appearance was in Mrs. Langtry's company.

Mr. and Mrs. Andy Morris (Carrie Muldheim) for their specialty with In Gay Paradise.

Albertine Fisher has joined the Great Diamond Robbery company to play a character comedy part.

Valerie Bergere plays the part she had last season in On the Mississippi.

Clara Coleman has been re-engaged by William Calder for The Span of Life company.

Theodore Hamilton and J. P. Keefe, who closed with An Innocent Sinner Oct. 3, go with Stuart Robson, Mr. Keefe acting as stage manager.

Anna Boyd, Sallie Madden, Louise Muldener, Rachel Deane, Florence Wicks, Robert A. Fischer, and Ignatio Martinetti, with Frank A. Tannehill, Jr., through the Actors' Society.

Emma Lewis, for Hoyt's A Contented Woman.

Louise Muldener to play a character part in the new play, The Nancy Hanks.

Clarence Fleming, by Manager Joseph Brooks, to represent him with William H. Crane, whose season opened at Newark, N. J., last week.

Frances Drake, to play the leading part in The Big Bonanza, which started on a tour of forty weeks last Thursday. Miss Drake will play the part of Eugenie, which was originated by Fanny Davenport.

Felix Dumas with The Rajah, for the part of Buttons.

Philip S. Staats as stage-manager with the Zeff Comedy company.

John G. McDowell with Falstaff Up to Date.

The three Goldsmith Sisters for The Spider and the Fly.

Baby Beatrice for Eva in Salter and Martin's Uncle Tom's Cabin.

Mittie Atherton, with Fred Whitney for the part of Flora McDonald in Rob Roy.

Virginia Earle and Mabel Burton for the Daly forces.

Ernest Lamson, to play Blake in the Shore Acres No. 2 company, opening Nov. 2.

SCENES FROM NEW PLAYS OF THE SEASON.

IN OTHER CITIES.

PROVIDENCE.

Lewis Morrison presented the favorite play Faust to good-sized audiences at the Providence Opera House 5-7. The star gave his customary finished performance of Mephisto, and Florence Roberts and White Whittlesey gave him excellent support. The play was admirably staged, electrical and mechanical effects being very prominent.

Herrmann the Great opened 8 for the balance of the week to a large house. It has been several years since the Professor appeared in this city, and he was most cordially welcomed. He mystified and delighted his audiences with his wonderful sleight-of-hand tricks and illusions. Adelaide Herrmann assisted him in his entertainment by her beautiful spectacular dances. The Bostonians 12-17 in a repertoire comprising Robin Hood, A War Time Wedding, Bohemian Girl, and Prince Ananias.

The War of Wealth, which scored a success here last season, was on for the week 5-10 at Keith's Opera House and that its popularity is still retained was evidenced by the enthusiastic applause given by the large audiences attending. The leading male roles were in the hands of George W. Deyo and Frank Lossee, and they were excellently acted. The presenting co. was highly satisfactory and included Thomas A. Wise, Ben Cotton, Fannie McIntyre, and Daisy Lovering. The drama was elaborately staged and much of the scenery was realistic and picturesque. The Girl I Left Behind Me 12-17.

At Lothrop's Opera House week of 5 James A. Reilly and his own co. presented the German play, Our Max, to good-sized audiences. Mr. Reilly played the part of Max intelligently, and sang several songs which called for encores. Master Robbie Taylor, the boy tenor, also rendered several songs, and was warmly applauded. Mr. Reilly was supported by Charles O'Brien, May Templeton, Pearl Haves, Mr. and Mrs. Ed A. McHugh, H. F. Brown, Charles Midgeley, and C. M. Preston. Eva Taylor and a selected co. in Woman Against Woman 12-17.

Jack Tucker and Eva Williams closed a successful week's engagement at Lothrop's Opera House 3, and left 4 for Philadelphia to fill an engagement at Keith's.

Sedley Brown stopped off here 3 en route from Boston to New York. Mr. Brown has been in Boston staging The Mummy for Robert Hilliard.

Providence is to have a new theatre for vaudeville performances and smoking concerts. Manager R. A. Harrington, of Rocky Point, and also of the Taunton Theatre, has leased the Floating Palace Theatre which was used by Reeves and Boyden for the production of The Mandarin Zune, at Crescent Park, last Summer, and it has been towed to this city and moored at the foot of Crawford Street Bridge. It is the intention of the management to present to the public attractions equal to any that are seen at the leading vaudeville houses. Associated with Mr. Harrington is H. I. Dillenback, who, for the past two seasons, has been the efficient business-manager for George E. Boyden at Crescent Park. The opening will occur 19.

Harold M. Shaw has joined the Stock co. playing at Lothrop's Opera House to do general business.

James E. McIlroy, late of Lothrop's stock co., has been specially engaged as principal comedian of J. C. Rockwell's Dramatic co., now touring New England.

The Boston Symphony Orchestra will inaugurate its fifteenth season's series of concerts in this city 21. Among the soloists engaged are Teresa Carreno, Carl Huhr, Georgine Von Januschowski and T. Amamowski.

Eva Taylor arrived from New York 7 and has been rehearsing a co. to present Woman Against Woman at Lothrop's Opera House 12-17.

Providence Lodge No. 10 Theatrical Mechanical Association held a meeting 4 with President Louis P. Sweet in the chair. Arthur A. Belden, of the Providence Opera House, was initiated.

Isla Pomeroy has been very ill for the past three weeks at Hotel Perrin, this city.

Tom Booth died at his home in this city 4 of paralysis of the bowels. Mr. Booth was a prominent Elk, and was widely known in the profession. He was fifty-nine years old. Providence Lodge, No. 14, B. P. O. Elks, took charge of the funeral services 6.

Among those in town the past week were Frank Marthean in advance of Professor Herrmann; H. P. Wendon and Charles Bacon, of the Bostonians; and H. Quintus Brooks, of The Girl I Left Behind Me.

Manager George R. Batcheller, of the Lyceum Theatre, Boston, was in the city 5.

HOWARD C. RIPLEY.

JERSEY CITY.

The Last Stroke was presented at the Academy of Music 3-10 to fair attendance. The play is interesting and the climaxes are very exciting. The finale of the third act pleased the audience immensely, and the applause was of the hearty kind. They were scenes that aroused all the enthusiasm of the spectators. The cast was a capable one. Frederick de Belleville as the villain was particularly good. Scott Cooper as the American consul was well received. Harry Mills, Otis Turner, and Maribel Seymour had the comedy, and took good care of it. Edgar Forrest was roundly hissed as the renegade, and Esther Lyon and Leonora Bradley had full scope to display their ability. The scenery was fine. Andrew Mack in Myles Aroon 12-17.

The annual food show will take place at Oakland Rink Nov. 1-25.

Jersey City Lodge of Elks are busy at present. They pay a visit to Brooklyn Lodge 15, and will give the first stag social session 22. The committee consists of Frank A. Coghill, Oscar E. Krieg, Christee J. McCabe, John A. Kapp, and Walter C. Smith.

William Ferguson, the snare drummer of the Academy of Music orchestra, is doing a specialty in the orchestra between the acts of The Last Stroke. A selection called "The Black Cat" is being played and Ferguson gives imitations of a cat. The first night he was weak, but as he grew older he got bolder, and had to repeat at each performance.

Joseph Hart and co. rehearsed the new farce, Truthful John, during their engagement in this city recently.

Robert Mack is here working up interest for the coming of his brother, Andrew Mack, 12-17.

Will Brown, the urbane treasurer of the Lyric Theatre, Hoboken, has made application and has been accepted in Brooklyn Lodge of Elks. Billy wears a sad look when he contemplates his initiation.

The Till Family of rock instrumentalists will appear here 29.

John "Rocky" Moore, advertising agent of the Academy of Music, has given away 1000 photographs of Andrew Mack 5-10.

Cleveland's Minstrels was booked at the Lyric Theatre, Hoboken, 5-7, but as they wished to change route Manager Billy Black consented, and took a later date. When London Sleeps played a full week instead of three nights.

The Dorcas co. is to open at South Norwalk, Conn., 12.

WALTER C. SMITH.

LOUISVILLE.

A Milk White Flag was given at Macauley's 1-3 to excellent business. Belle Archer did well in the part of the widow, and Clarisse Agnew was most pleasing as the daughter of the regiment. Macauley's will be closed week of 5 on account of Rose Coghlan, who was booked for the time, failing to appear.

Gottlobb's Gigantic Gathering of Carefully Chosen Celebrities is the high sounding name of the vaudeville attraction holding forth at the Grand Opera House 5-10. In the co. are Earnest Haven, Mabel Andrews, the Schumann Sisters, Matzu Mazunio, and Kentucky's own Little Dolly Theodald.

Bonnie Thornton's co. opened 4 at the Avenue, presenting a first-class bill, prominent in which are the Morellos, and James and Bonnie Thornton in their well-known specialties.

The Trans Atlantic Novelty co. is the offering at the New Buckingham for the same period, introducing the Three Namedoes the De Forrests, Lottie Proctor, and De Vaux and Young.

The Bijou stock co. changed the bill to The Plunger 5, and in the specialty part of the programme appeared the Soncrant Brothers, Zella Rawlston, Ray Royce, and the Vitascope.

M. W. Downing did advance work here for Bonnie Thornton in a first-class manner.

M. B. Snyder, of the White Flag co., gave the *Courier-Journal* a most interesting interview of old-time theatricals in this city, he having been a member of stock cos. here nearly half a century ago. Time deals gently with the veteran, and he plays General Burleigh in a very pleasing and robust manner.

A local musical firm has announced a series of concerts to be given during the Winter, the first one Nov. 26 at Macauley's with Nordica as the principal attraction. Many other well-known people are named to appear during the Winter, among whom are Rosenthal, the pianist, Maud Powell, Camille Urso, and Joseffy.

Aeronaut George Love, whose home is in this city, has returned here for the Winter. He claims the record for having made a parachute leap from the greatest height ever attempted by any one in his line of work.

One of the Angeles Sisters is temporarily out of the cast of the Milk White Flag owing to an injured ankle. Elfie Fay, daughter of Hugh Fay, the Irish comedian, is playing her part.

Mique O'Brien, who was here ahead of Lost Paradise, was the recipient of a number of "jollies" from his newspaper friends.

Signs of the times is found in the fact that each of the four theatres open in this city during week commencing 5 are given over to vaudeville performances.

Adolph Klauber, of Louisville, is acting as treasurer for the Puddin'head Wilson co. for the current season, instead of being in the cast. Last season he played the part of one of the twins.

CHARLES D. CLARKE.

OMAHA.

Richard Mansfield and his Garrick Theatre Stock co. opened his season with a week's engagement at the Creighton 5 in The Merchant of Venice. Mr. Mansfield's Shylock is as different from the Shylock of Booth or Barrett as can be imagined, but Mansfield is nothing if not original, and the thrice repeated recalls at the close of the second act showed that he carried his audience with him. The Launcelot of Mr. Andrews was above criticism, as was also the work of Mr. Christie in the small part of the Prince of Arragon. Mr. Jewett as Bassino was a manly and pleasing lover, and Mr. Johnson rather an unsatisfactory Gratiano. Mr. Cameron's Portia showed careful study, and Alice Pierce was a pleasing Jessica. The Scarlet Letter was put on 6 and brought out a larger audience than the opening bill. Mr. Mansfield is not naturally fitted for the part of the remorseful young priest, but he handled it most skilfully and was enthusiastically applauded. The Hester of Mrs. Mansfield is, perhaps, the best thing she has attempted. The dramatization does not sufficiently bring out the subtle cunning of Roger Chillingworth, a part taken by Mr. Andrews, and for which Mr. Mansfield himself is eminently fitted. As Mary Willis Charlotte Walker does much to brighten this most sombre of plays, and is charming at all times by her naturalness and piquancy. Little Gladys Laird is remarkably good as the child, Pearl. Joe Jefferson 14; Otis Skinner 15-17.

At the Boyd Julia Marlowe Taber and Robert Taber opened a half week's engagement 1 in Romola to a large and friendly audience. The dramatization of George Eliot's great novel was a decided success, and as Tito Mr. Taber found many admirers and few fault-finders. Mrs. Taber in the title-role was pleasing, as she always is, and the work of G. W. Anson as Calvo Baldassarre was admirable. The other parts were acceptably taken. As You Like It, Romeo and Juliet, and Much Ado About Nothing completed the engagement. The Bittner Theatre co. week of 4 in repertoire are doing a good business at popular prices. Katie Emmett 11-14.

Mrs. Mansfield and a number of the Mansfield co. occupied a box at the Boyd during the Taber engagement. Blanche Walsh and her mother were in town last week.

J. R. RINGWALT.

NEW ORLEANS.

At the Grand Opera House Byrne Brothers in an acrobatic and pantomimic comedy, entitled 8 Bells, played to fine houses 4-11. Whitney Opera co. in Rob Roy 11; Bancroft, magician, 18; Louis James in repertoire 25.

Charming little Corinne, who has danced and sung her way into the hearts of the public, appeared here for one week, 4-11, in Hendrik Hudson, Jr., playing to big business at popular prices. Frederick Warde in repertoire 11.

Al G. Field, with his mammoth minstrel co., presenting many new specialties in the line of song and dance, played here for one week 4-11. Business good. La Loie Fuller 11.

W. R. Ogden, manager Whitney Opera co., is in town ahead of his co. It is announced that Reginald De Koven, composer of Rob Roy, will conduct the orchestra on the opening night of the Whitney Opera co., at the Grand Opera House 11.

In connection with the engagement of Walker Whiteside, who appeared here in repertoire 27-4, it is of interest to note that the initial performance of Eugene Aram, dramatized by Paul Kester and Walker Whiteside, was given here on 1, and was well received. It is, of course, taken from Lord Bulwer Lytton's novel of Eugene Aram and tells the same sad story of the conscience stricken murderer. J. MARSHALL QUINTERO.

MILWAUKEE.

Eddie Foy appeared at the Davidson 1-4 in a revival of Off the Earth, the piece launched forth from this theatre about a year ago and which consumed considerable Milwaukee capital before it was abandoned as unproductive. In the original production a large and expensive co. was engaged, and the scenery and costumes were very elaborate, which alone saved it from abject failure from the start. The present production lacks these features, and aside from Foy, who still has many admirers, there is little to recommend it. The house is dark until 10 when Primrose and West's Minstrel co. come for three nights.

Charley's Aunt has received a liberal patronage at the Bijou 4-10. This excellent comedy wears well, and this season is presented by an excellent co.

Captain Herne, U. S. A., has been given by the Academy Stock co., but, being a piece that is dependent upon scenic effects largely for its success, which cannot be supplied when produced for only one week, it cannot be said to have given complete satisfaction. Manager Webster deserves much credit for the high class vaudeville attractions he secures each week, and more particularly for the engagement of Tim Murphy, who appeared 4-10 in a series of impersonations of well-known actors. Mr. Murphy has prepared his act with great care, and it serves to demonstrate the versatility of this excellent actor. Gertrude Haynes renders some excellent numbers on the organ and piano.

Frank P. Moynihan has secured Jaxson Gordon as stage-manager of the Academy.

E. T. MCDONALD.

MINNEAPOLIS.

The Metropolitan Opera House was dark week of 4. The Old Homestead 11-17.

At the Bijou Opera House The Ensign was given 4-10, opening to good business despite the inclement weather. This popular play never fails to draw well here, and invariably provokes enthusiastic applause, abounding as it does in patriotic sentiment and dramatic climaxes. The co. is an excellent one with one or two exceptions. Charles Chappelle carried off the honors as Coxswain Jack. Wilson Deal made an admirable Gideon Welles. Logan Paul as usual created a sensation as President Lincoln, and was obliged to respond to frequent curtain calls. W. D. Ingram was satisfactory in the title-role. Maud Cleveland was happily cast in the dual role of Mrs. Baird and Mrs. Wilkes. Bessie Taylor was a charming Alice Greer, and Little Wednesday brought down the house as Mary. At Gay Coney Island 11-17.

In view of the very large business done by In Old Kentucky at the Bijou Opera House early in the season, the management have arranged for a return engagement in the near future.

Digby Bell and Laura Joyce Bell are to appear next season in The Hoosier Doctor, by Augustus Thomas, and The Pacific Mail, by Paul Potter.

F. C. CAMPBELL.

PORTLAND, ORE.

The Marquam had small audiences Sept. 28, 29 with Harry Williams' New York co. in A Bowery Girl, headed by Lillian Keene as Nora Hallinan. The performance was fair only. House dark 30-4; Steve Brodie 8-10.

Cordray's had good business with Bacon's co. in The Fire Patrol week ending 3. Town Topics 11; The Fast Mail 19; Otis Ober Dramatic co. 26.

Manager John F. Cordray, of Cordray's, has the following managerial staff assisting him this season: Maurice Smith, treasurer; H. C. Kay, musical director; H. R. McCabe, stage machinist; and B. Oxendine, advertising agent.

O. J. MITCHELL.

GALVESTON.

Though fully a month old, the season can scarcely as yet be considered under way, there having been but little actual time filled during that period, and the dates well scattered, although beginning with next week attractions will be coming with some regularity, so the managerial date book indicates and circumstances permitting.

Jim the Penman, though no novelty to our public still enjoys some popularity, as was evidenced by the good-sized audience greeting it at the Grand Sept. 29, on which occasion, however, it was not handled in the capable manner characterizing its former presentations, the co., in the main, suffering in comparision with the excellence of previous casts. Frank C. Bangs is again in charge of the title-role and plays it satisfactorily. By far the most artistic work of the whole performance was contributed by Edward Emery, who played Captain Redwood faultlessly and in a manner never before equaled here.

Coote and Long in The Other Man's Wife comes 8. Gus Williams, booked to appear 5, canceled all Texas dates.

C. N. RHODE.

FAREWELL SARDOU SEASON

1896 AND 1897 LAST OF

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Season will open in Boston, Nov. 2.

DETROIT.

The engagement of Sol Smith Russell and his co. at the Detroit was originally for but three nights, as already duly chronicled, but so large was the attendance and so pronounced a success was the play with Detroiters, that the engagement was extended the remainder of the week. A Bachelor's Romance therefore had an interrupted week's run at the Detroit, and this beautiful play gained in favor and popularity each time it was produced. In it Mr. Russell has certainly secured a most excellent and valuable addition to his repertory. The first three nights of the week the Detroit is closed, but will be reopened 8 when the first Detroit presentation of Chimmie Fadden will be given at this house. Chimmie and "de duchess" will be with us for three evenings. Thoroughbred follows Chimmie Fadden, opening 12, and running for three evenings. Digby Bell in his revival of Hoyt's A Midnight Bell follows 15-17.

Hanlon Brothers' Superba at the Lyceum opened 4 to a very large audience. Not much need be said about this, for its reputation for excelling in the novel, artistic, and beautiful in stage craft line was established years ago, but the management hasn't been resting on its laurels, for each season new specialties bearing the up-to-date stamp are introduced. All the well-known characters are in admirable hands, and the shifting scenes and pretty costumes are more dazzling and enchanting than ever. Superba will be on all week to be followed by The Hustler.

The Wilbur Opera co. is one of the attractions the patrons of Whitney's Grand can count upon seeing, or hearing, every season. It came early this year, opening 4, when Two Vagabonds was presented at both the afternoon and evening performance. The house was crowded on both occasions, as it was also on 5, when Martha was put on. The engagement of this really meritorious opera co. will extend for two weeks, during which time a repertoire comprising several operas will be sung. The living pictures, which for several seasons have been an important adjunct to these performances, are this year more attractive and elaborate than ever. Manager Wilbur has secured the patent rights of an invention which a distinguished electrician has been at work upon for a year past and by which the lights are so controlled as to produce marvelous results in the way of living pictures. This apparatus is being used for the first time on any stage in Detroit this week. The only important change in the co. is the advancement of J. C. Harvey to the roles formerly sustained by W. H. Koneke, the latter gentleman having retired.

Sam T. Jack's Creoles are at the Capitol Square where they opened 4 and will continue the rest of the week. An abbreviated version of H. M. S. Pinafore is given in excellent style, and this is followed by specialties galore. Millie Cordelia takes the part of Josephine, and also appears to advantage in the specialty programme. George Wilson and Billy McClain are two of the principal entertainers. Black Carl does some work in magic, and Hyppolite makes music on the tamtamba, pipe bells and the glasses. Next week, Orange Blossoms will be put on with the original New York cast.

The experiment made at the Empire to furnish a "continuous" performance with a stock co. and vaudeville bills to interlard the drama was not a success, and has been discontinued. It is strange that it should have resulted thusly, for the co. was an excellent one, and the vaudeville department, which was varied each week, was of the very best obtainable. Last week Hazel Kirke was put on in first-class style, and the inimitable Tim Murphy, than whom none is better in his line, headed the specialty list, but the public evidently failed to appreciate the efforts made, and the financial returns did not warrant the management continuing. This week the theatre is closed entirely, but will be reopened 11 with The Lost Paradise. For the remainder of the season it will be kept as a combination house for traveling cos. Clearly Detroit cannot support a stock co., and the "continuous" business is not a "go" with us.

Tiddlewinks, a midget Irish comedian, and his brother, Little Johnny Dugan, are the star attractions on the Wonderland stage this week.

Marion Manola Mason has been temporarily staying with friends in Detroit. It is said that she is completely restored to health, and that she will be seen soon in her professional capacity in Detroit.

Fred C. Whitney's new opera, Brian Boru, takes the road 12. It is said to be very beautiful and expected to be very successful. Stanislaus Stange has taken for the hero Erin's famous heroic king, and from the legends concerning him has woven a romantic story, with a comedy vein of course running through it. Julian Edwards has made use of some of the beautiful old Irish melodies in the musical part, just enough to give a national tone to his original score. The period in which the action takes place is the beginning of the eleventh century, and the costumes will be the English and Irish of that time. The locality chosen will bring in scenes that are world famous for beauty, and others that are of historic interest. John E. Nash is engaged to act as stage manager for Mr. Whitney in the production of this opera, for which a large and efficient co. has been engaged.

KIMBAL.

TOLEDO.

Clay Clement's engagement at the Valentine 5-7 was not a success pecuniarily, and only partially so artistically. Mr. Clement gave us his finished character, Baron Von Hohenstauffen, and the very difficult role of Mathias in The Bells. As the German Baron he stands pre-eminent, but in the character of Mathias he is entirely unsuited, and failed to make the desired impression. Palmer Cox's Brownies which broke the record for four performances last season, bids fair to do the same for their engagement 8-10. The popular spectacular pleases young and old alike.

Wills and Hastings' Roof Garden High Class Vaudeville co. was the name of an aggregation of good, bad and indifferent specialty people who held forth at the People's 4-7. Sisson and Wallace, Phil and Nettie Peters, and Mlle. Rialta, fire dancer, were worthy of mention. Business good. Charles E. Blaney's Boy Wanted was one of the largest and best cos. that has appeared here in some time. Besides Henry Clay Blaney as the boy, there were Bryant and Saville, the musical team, and the cleverest little dancers in the business, O'Neil and Sutherland.

C. M. EDSON.

KANSAS CITY.

Chauncey Olcott, one of the most pleasing Irish comedy actors that has appeared here in years, played an excellent engagement at the Coates Opera House 5-10, presenting a repertoire including Mavourneen, The Irish Minstrel, and Minstrel of Clare. His capital acting and singing made him more popular and won him many encores. Georgia Busby, a very pretty young woman, afforded him excellent support, and the co. and staging of the pieces, as well as the costumes and scenery, were all satisfactory. Joseph Jefferson will appear 12, 13 in Rip Van Winkle, Cricket on the Hearth, and Lend Me Five Shillings. Madame Sans-Gene 19-24.

Vale's Devil's Auction co. pleased large sized audiences at the Grand Opera House 4-10. The co. was about the same as usual, and the piece seemed to draw well, despite its age. Several extra matinees were given on account of its being Carnival week, which were all well attended. The Milk White Flag 11-17.

Darkest Russia, a thrilling drama, full of exciting episodes, pleased good-sized audiences at the Ninth Street Opera House 4-10. Robert T. Haines, a Kansas City actor, assumed the part of Alexis with splendid effect and telling force. Selma Herrmann also gave a strong performance, and the co. throughout was splendid. Vanity Fair 11-17.

The regular opening of the Auditorium for the season will occur 9, 10, when Otis Skinner will appear for the first time in this city. The following week Richard Mansfield will give a dramatic festival, presenting eight different plays.

Sam T. Jack's Orange and Blossom co. played to fair business at the Gillis Opera House 4-10.

The great parades of the Priests of Pallas and the Karnival Krewe brought hundreds of thousands of people to the city during the week, and the streets, hotels, theatres, and every other public place, as well as the stores, were crowded with visitors, making a golden harvest. The weather was fine, and the festivities passed off with great success. One of the features was a head-end collision between two trains, which drew a crowd of nearly twenty thousand people, and was most realistic, the two engines being completely demolished.

FRANK B. WILCOX.

BUFFALO.

Excelsior, Jr., was at the Star Theatre 1-3, with Carrie Behr as Excelsior. The gorgeous scenery, beautiful costumes, and splendid co. combined to make Excelsior, Jr., one of the best, if not the best, attractions seen in Buffalo this season.

Manager Charles E. Rice gave a dinner on the stage after the final performance night of 3.

Chimmie Fadden played to big houses 5-7, with Charles H. Hopper in the title role. An excellent supporting co. made the production eminently satisfactory. George Nash as Mr. Paul made a hit. Mr. Nash has never been seen here in a better part. Kate Dale as Miss Fanny was very sweet and winsome, and Marie Bates and Mrs. Murphy were very funny.

Sol Smith Russell appeared 8-10 in A Bachelor's Romance to good business.

De Koven and Smith's new opera, The Mandarin, will be at the Star week of 12.

Siberia, under the management of MacDonough and Kennedy, was at the Lyceum Theatre week of 5. Frank Bush in Girl Wanted will be the attraction week of 12.

MARIAN DE FOREST.

ST. PAUL.

The Metropolitan Opera House is dark 5-10. Hamilton's Players will present In Mizzoura 11-17. Manager L. N. Scott is now on a business visit to New York.

At Litt's Grand Opera House, Mathews and Bulger, with a strong co., presented At Gay Coney Island 4-10 to full houses. The co. gave an entertainment that took well, and the audience expressed their delight in continuous applause. In the line of farce comedies, it is one of the best ever seen in this city. The piece was nicely staged, and the specialties are excellent. J. Sherrie Mathews as Dr. Aiken Payne, and Harry Bulger as Hi Price, the plumber, kept the audience laughing throughout the performance. The American Travesty co., with Eddie Fay, 11-17.

Will F. Dickson, manager of Hamilton's Players, is in town. Mr. Dickson reports the co. doing an excellent business.

GEORGE H. COLGRAVE.

CHARLESTON.

Rob Roy, the only attraction at the Academy of Music last week, drew a large and fashionable audience 2. The opera was delightfully rendered by a strong co. with appropriate stage setting.

Manager Keogh's bookings are rather few and far between at present. Bancroft, the magician, is down for 7; Walker Whiteside 14.

Charleston's annual Gala Week has been set for 26, when a large influx of money and strangers is expected.

Manager Victor Harmon was here last week in advance of Bancroft.

R. M. SOLOMONS.

SAN ANTONIO.

Jim the Penman, with F. C. Bangs in the title-role, played to fair business at the Grand Opera House Sept. 30. General J. B. Gordon delivered a lecture to a large house 2.

Dixie Land, with Lizzie Evans and McIntyre and Heath, did a light business 3, 4. The play is poor.

The Ringling Brothers' Circus took the town 8 and did a very large business.

Bert Coote is underlined for 9, 10, and Roland Reed for 13.

WILLIAM L. SIMPSON.

HALF FARE TO WASHINGTON, D. C., AND RETURN.

On account of the Annual Encampment of the Union Veteran Legion, to be held at Washington, D. C., October 14-17, the B. & O. R. R. will sell excursion tickets to Washington at one fare for the round trip from all points on its lines. From Pittsburg, Wheeling, Parkersburg and points east thereof tickets will be sold October 12, 13 and 14, and be valid for return passage until October 25th, inclusive.

CORRESPONDENCE.

ALABAMA.

MOBILE.—Theatre (J. Tannenbaum, manager): Al G. Field's Minstrels Sept 30. As a minstrel performance the co. averaged fair and played to a crowded house. New 8 Bells drew a large house 23 and performed to much satisfaction. The specialties were excellent. The juggling by Mathew Byrne and shooting by the Misses Cook and Clinton are specially commended. Walker Whiteside 5, 6 in Hamlet, Merchant of Venice, and Eugene Aram drew well and pleased very much.

MONTGOMERY.—McDonald's Theatre (G. F. McDonald, manager): The Woodward Warren co. at popular prices in repertoire to crowded houses 6-10, except 8, when the Whitney Opera co. presented Rob Roy to a large audience.

SELMA.—Academy of Music (R. F. Taler, manager): Rob Roy 7 to excellent business; first-class attraction. Louis James 19.==Item: Corinne failed to materialize 2, as booked.

TUSCALOOSA.—Academy of Music (Brady and Miller, managers): The season opens 9 by local amateurs with a minstrel co.

DECATUR.—Echols' Opera House (John Gordon, manager): Gus Williams 5; good house.

ARKANSAS.

LITTLE ROCK.—Capital Theatre (Roy L. Thompson, manager): Private secretary matinee and night 3; excellent co. to big business. Roland Reed in The Wrong Mr. Wright 6; Fred Bryton in Forgiven 7.

FORT SMITH.—Grand Opera House (C. J. Murta, manager): Bollinger-Caldwell Concert met with a delighted and appreciative audience Sept. 29. Night's Frolic 16.

HELENA.—Grand Opera House (Newman and Ehrman, managers): Edw. Travers in The Private Secretary 2; attendance good; performance excellent.

CALIFORNIA.

OAKLAND.—Macdonough Theatre (Mark Thall, manager): Steve Brodie in On the Bowery 3. Coming: The Princess of Zenda.==Ackland Theatre (F. W. Bacon, manager): Don Cæsar de Bazan, with W. L. Roberts and Olive Martin in the leads, week of 28. Coming: Osceola, by Bacon Stock co.; Kate Purssell in The Queen of the Plains.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Steve Brodie to a large audience Sept. 28.

STOCKTON.—Yosemite Theatre (Adams and Newell, managers): Kathryn Kidder in Madame Sans Gêne Sept. 26 to S. R. O. Good performance and four curtain calls. On the Bowery 5.==Avon Theatre (Simpson Brothers, proprietors and managers): The Ellsford Dramatic co. to crowded houses 28 and week.

FRESNO.—Barton Opera House (R. G. Barton, manager): Madame Sans Gêne Sept. 28; splendid performance to good house. Sam T. Shaw's co. in repertoire 5-11.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): Madame Sans Gene, with Kathryn Kidder in the title role, one of the finest performances ever seen here, drew largely week closing 3. T. Daniel Frawley's co. will begin a four weeks' engagement 6 in The Great Unknown.==Burbank Theatre (Edward Malim, manager): Owing to trouble between the managements the engagement of the Grover co. was canceled 21, and the specially engaged Roscian Dramatic co. drew well in Hazel Kirke week ending 3. The Ideal Opera co. headed by Gracie Plaisted 4-7.==Items: Mark Thall, manager of the McDonough Theatre, of Oakland, is renewing old acquaintance after several years' absence. He is here in the interests of the Frawley co.—Louis Morgenstein, the well-known San Francisco manager, is here for a few days recuperating his energies with our citrus ozone.—Al Morrissey is registered at the Holenbeck from New York, and is troubled by being mistaken for Parson Davies.—Manager Newton, of the Sans Gene co., is making his first visit here, and reports business most prosperous.—Christine Hill, of the Sans Gene co., is a former resident of Los Angeles, and shows the effects of the glorious climate by being considered the handsomest woman in the co.

SAN JOSE.—Hall's Auditorium (L. Henry, manager): Shaw's Big co. opened a week's engagement to a packed house Sept. 28. The drill by the band is a great drawing card. Business was good.

COLORADO.

PUEBLO.—Grand Opera House (S. N. Nye, manager): Chicago Concert Festival 2, under management of Pueblo Lyceum, to a large and well pleased audience.

ASPEN.—Wheeler Opera House (J. J. Ryan, manager): Schilling's Minstrels to a full house 3. House dark 5-10. King's Daughters entertainment, home talent, 13. The Defaulter 16.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskell, manager): House dark Sept. 30. Shilling's Minstrels 13.

GREELEY.—Opera House (W. A. Heston, manager): Chicago Festival Orchestra Sept. 30 to good business. The Defaulter 6; James Whitcomb Riley 15.

LEADVILLE.—Weston Opera House (A. S. Weston, manager): Charles Schilling's Minstrels to a large and enthusiastic audience 2. The election jokes, modeled to suit the audience, received great applause; performance good.==City Hall (P. Mack, lessee): Mr. Chatterton and Co. presented East Lynne 3, 4 to poor business. Caprice 10-11.

CONNECTICUT.

HARTFORD.—Parsons's Theatre (H. C. Parsons, manager): A fair-sized audience was amused 1 at the antics of Murray and Mack in their latest play, Finnigan's Courtship. The largest gathering that has yet assembled at this house greeted May Irwin in The Widow Jones 2. Every seat and box was occupied and extra chairs were brought into requisition. This farcical concert is by far the funniest of McNally's productions, and abounds in witty lines and comic situations. Miss Irwin is surrounded by a most excellent co., including John C. Rice, Joseph M. Sparks, Jacques Kruger, George W. Barnum, and Ada Lewis. The War of Wealth was presented 3 by a strong co. and an abundance of scenery. Dan'l Druce was the attraction 6. William Redmund and Anna Stannard portray the principal characters with strength and evidence of careful study. Lady Slavey 8; Lewis Morrison 9, 10.==Hartford Opera House: Jennings and Graves, managers). Gus Hill's New York stars 1, 2 to successful business. The Boston Howard Athenæum co. presented a first-class vaudeville bill 5, 6 to crowded houses. Ben Harney, the Levinos, Morton and Mack, Grovini and Murray, and Eddie O'Dell were particularly clever in their specialties. Colored Sports 8-10. Northern Lights 12, 13.==Items: A series of Sunday concerts will soon be inaugurated at the Hartford.—Jennings and Parsons have settled their difficulties with Miss Hawes, the proprietress of the Bridgeport theatres. The former retires for a consideration, and the latter will act as manager under salary for Miss Hawes. Jewett, the well-known magician of this city, is booked at Proctor's New York theatres in November. Bruce Edwards, who recently resigned the city editorship of the *Post* to act as press representative for Robert Hilliard, was tendered an "au revoir" dinner at Koch's Parsons' Theatre Café 8 by a dozen of his confreres. The menu was the most elaborate of this celebrated café, and a pleasant evening was enjoyed by the Bohemian gathering. All expressed regrets at losing so congenial a companion from their midst.

BRIDGEPORT.—Park City Theatre (Mary E. Hawes, proprietor and manager): William Redmund and Anna Stannard presented Gilbert's Dan'l Druce, Blacksmith, to a fair house Sept. 30. Margaret Fuller's rendition of Daughter of Paul Romaine and Camille 1, 2 was excellent. Murray and Mack in Finnigan's Courtship 3 played to two large houses. Frank Daniels in The Wizard of the Nile (return date) 5 played to over $1,000. The star easily outshone all his contemporaries. Lewis Morrison in The Indians. The Girl I Left Behind Me 9; The Lady Slavey 12. Marriage Dramas, local talent, for benefit of Red Men 13, 14; The Strange Adventures of Miss Brown 15; Susie Kirwin Opera co. 19-24; The Fatal Card 28.==The Auditorium (Mary E. Hawes, manager): Walter Kennedy in tragedy 3 by augmented co. The best straight vaudeville co. seen here in five years was the Howard Athenæum Specialty co. 7; every act was more than good, and a return engagement should mean S. R. O. houses. Henry Furlesque co. 8-10; Gus Hill's Novelties 12-14; Tanner Opera co. 15-17; Edison's Vitascope 19-21; Bells of Shandon 22; The Sidewalks of New York 23, 24.==Items: The warring managers have compromised all suits and Parsons and Jennings go out of possession of the Park City Theatre, disposing of their interest to Miss Hawes for an unpublished sum. Miss Hawes now controls both local playhouses, though a recent local paper quotes H. H. Jennings as having already commenced negotiations toward opening another theatre here; it would be a "popular-price house" if built, Mr. Jennings says.—W. E. Griesinger, the popular treasurer of the Park City Theatre under the Parsons-Jennings régimé, has been succeeded by Louis H. Jones, of this city, widely known for numerous theatrical ventures. Mr. Griesinger's withdrawal, it is understood, was wholly voluntary.

WATERBURY.—Jacques Opera House (Jean Jacques, manager): War of Wealth attracted a large and one of the most enthusiastic audiences of the season 1. The co. was good, the scenic effects excellent and deserving the applause it received. A large audience laughed heartily at Murray and Mack and co. in Finnigan's Courtship 4. Georgia Cayvan and her fine co. presented Mary Pennington, Spinster, 3 to a delighted audience. The play made the comedy hit of the season. William Redmund, supported by Anna Stannard and an excellent co., produced Dan'l Druce 5; play and players won much merited applause. The Wizard of the Nile 8; Howard Specialty co. 9; Robert Hilliard 14; Shore Acres 15.==Item: Proprietor Jacques has appointed Harry E. Parsons to be assistant business manager of the theatre.

WILLIMANTIC.—Loomer Opera House (John H. Gray, manager): William Redmund in Dan'l Druce 7 to fair attendance.

NEW LONDON.—Lyceum Theatre (Ira W. Jackson, manager): Waite's Opera co. closed a week's engagement 3 in repertoire at popular prices to excellent business and satisfaction. The co. is above the average, while the specialties and living pictures add much to the interest of the entertainment. The advance sale for Shore Acres 8 is quite large. Herrmann the Great 13; Dorcas 15.

BRISTOL.—Opera House (C. F. Michael, manager): House dark 5-10; Shore Acres 16.

TORRINGTON.—Opera House (F. R. Matthews, manager): House dark 5-10.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): Jolly May Irwin in her roaring farce, The Widow Jones, did a great business 3. The house was filled to overflowing, and the entertainment was voted a great success. Frank Daniels in The Wizard of the Nile 6, 7. The Lady Slavey 9, 10.==Grand Opera House (G. B. Bunnell, manager): A Trip to Coney Island 1-3 received its full measure of patronage and proved acceptable to all concerned. Girl I Left Behind Me 5-7 had only a fair-sized audience on their opening, due to counter attractions. Isham's Octoroons 8-10.

SOUTH NORWALK.—Hoyt's Opera House (I. M. Hoyt, manager): William Redmund in Dan'l Druce to small house 2.

NORWICH.—Broadway Theatre (Ira W. Jackson, manager): Georgia Cayvan in her new comedy, Mary Pennington, Spinster, drew a small but appreciative audience 1. The play gives Miss Cayvan many excellent opportunities for the display of her peculiarly charming talents. The co. which Miss Cayvan has selected is wholly admirable. Shore Acres 9; Herrmann 14; Ada Rehan in Taming the Shrew 16.

MIDDLETOWN.—The Middlesex (Middlesex Assurance Co., managers): Georgia Cayvan co. in Mary Pennington opened season 2 to a large and fashionable audience. Miss Cayvan has an excellent co. Robert Hilliard in Lost—24 Hours 13.==McDonough Theatre (J. C. Sommayd, manager): William Redmund, with excellent support, made a hit to a large audience 3. The Colored Sports, a good sized co. of colored people, who give a good variety entertainment, filled the house 5-7. Alfred A. Farland, violinist, assisted by Baryoist Narvenz, soprano, and Gertrude Russell, 16.

NORWALK.—Opera House (F. W. Mitchell, manager): Briggs Comedy co. closed a big week at popular prices 5, giving matinee and night performances. The Paulson Brothers' Operatic Comedy 12 in Dorcas.

WINSTED.—Opera House (J. E. Spaulding, manager): Edison's Vitascope 15-17; Baggage Check 21.

STAMFORD.—Grand Opera House (I. M. Hoyt, manager): The Girl I Left Behind Me 8 to large and fashionable audience. Shore Acres 12.

NEW BRITAIN.—Russwin Lyceum: War of Wealth 2 to good business. Daniels in Wizard of the Nile 9 to packed house.

DELAWARE.

WILMINGTON.—Grand Opera House (Jesse K. Baylis, manager): Della Fox 3; packed house. Keller 5; large audience. Zeb Comedy co. 9; The Sages 12-17.==Bijou (John Simons, manager): The Gay New Yorkers 12-14; A Trip to Coney Island 19-21; The Fairfax Feature Show 22-24.

FLORIDA.

PENSACOLA.—Opera House (J. M. Coe, manager): Al G. Field's Minstrels Sept. 29 received the largest house of the season. 8 Bells 1; very good business. Walker Whiteside 7.

GEORGIA.

ATHENS.—Opera House (H. J. Rowe and Co., managers): Leo Wheat in piano recital to good house 2. Rhea 20; Barlow Brothers' Minstrels 27.

ROME.—Nevin's Opera House (James B. Nevin, manager): Frederick Warde in King Lear to good house 1; performance excellent.

SAVANNAH.—Theatre (Charles D. Coburn, manager): Frederick Warde, billed to appear 2, canceled. Rob Roy was presented for the first time in this city by Whitney co., matinee and evening, 3 to large audiences at advanced prices and scored an artistic success. Punch Robertson (pirate) 19-21; Robert Downing 23.

IDAHO.

CALDWELL.—Opera House (A. F. Isham, manager): House dark Sept. 27-3. Orris Ouer Dramatic co. week of 5.

POCATELLO.—Opera House (Watson and Kinport, managers): Gunning, the hypnotist, Sept. 27-30 to crowded houses. Gus Heege in A Genuine Gentlemen 3; good co.; large house. Steve Brodie in On the Bowery 20.==Item: Gunning left here for Chicago, having canceled twelve towns, on account of death of his father.

WALLACE.—Opera House (Richard Daxon, manager): Dark week of Sept. 28.

ILLINOIS.

STREATOR.—Plumb Opera House (J. E. Williams, manager): Mutts and Murphy's Comedians in O'Dowd's Neighbors Sept. 30; good business; fairly satisfactory performance.

CLINTON.—Rennick Opera House (W. B. Cundiff, manager): Darkest Russia Sept. 29 to fair business; good performance.

STERLING.—Academy of Music (M. E. Ward, manager): House dark Sept. 28-3.

MATTOON.—Doll Opera House (Charles Hoour, manager): Katie Emmett in Waifs of New York Sept. 30 to good business.==Mattoon Theatre (William Foley, manager): Louis James in Spartacus the Gladiator 21; excellent performance to a well filled house.

AURORA.—Opera House (J. H. Plain, manager): Robert Mantell 17.

JACKSONVILLE.—Grand Opera House (H. M. Ravenscroft, manager): Darkest Russia Sept. 28 to a good house and best of satisfaction. Fast Mail 30 to a fair house but did not please as heretofore. Katie Emmett 3 to a fair audience; people seemed to be entertained.

DECATUR.—Powers's Grand Opera House (J. F. Given, manager): Roland Reed and co. gave The Wrong Mr. Wright to a highly pleased house Sept. 30. Louis James in The Gladiator 1 to only fair attendance. The play was produced with entirely new effects. Katie Emmett in The Waif of New York 2; production good; attendance only fair. McSorley's Twins 7; Lincoln J. Carter's Fast Mail 9.

EFFINGHAM.—Austin Opera House (Warren and Austin, managers): The Graham Earle co. closed a good week's business 3.

VIRGINIA.—Turner Opera House (J. W. Decker, manager): The Clara Schumann Lady Orchestra 6 to a large and fashionable house; excellent satisfaction.

MT. STERLING.—Grand Opera House (John Brower, manager): Moore and Livingston 19-24.

LA SALLE.—Zimmermann Opera House (E. C. Zimmermann, manager): Louis James in Spartacus the Gladiator Sept. 27 to a fair house; performance good. Mark Murphy in O'Dowd's Neighbors 1 to fair attendance. Ferguson and Emerick in McSorley's Twins gave good satisfaction to a large house 4. The specialty of the sisters Gehrue was well received. Pulse of New York 7.

QUINCY.—Empire Theatre (Chamberlin, Barhydt and Co., managers): Darkest Russia 3; splendid performance; fair business. Katie Emmett in Waifs of New York 5 to a top-heavy house; good satisfaction. In Mizzoura 6; Otis Skinner 7.

WAUKEGAN.—Grand Opera House (George K. Spoor, manager): House dark week of 5.

GALESBURG.—The Auditorium (F. E. Berquist, manager): Railroad Ticket 1; good business. Otis Skinner in Romeo and Juliet 6 to a large and delighted audience. Lyceum Entertainment co. 12-14; Catholic Concert (local) 15; Chicago Swedish Dramatic co. 16; Gay Parisians 17; Wood and Jersey Dramatic co. 19-24.

BLOOMINGTON.—New Grand (C. E. Perry, manager): Darkest Russia Sept. 30; light house. John Griffith in Richard III gave good satisfaction to a fair-sized audience. Gorman's Minstrels 14.

ELGIN.—DuBois Opera House (Fred. W. Jencks, manager): A Green Goods Man 1; small audience. Pulse of New York pleased a fair-sized audience 5. The antics of Chris Bruno were duly recognized. The Old Homestead 9; Robert Mantell 24.

CHAMPAIGN.—Walker Opera House (C. F. Hamilton, manager): Wilson Comedy co. 2-5 to large business.

DIXON.—Opera House (F. A. Truman, manager): Charles Dickson's Players Sept. 27 to a full house. Ladies' Minstrels to a large house 1. Ernie Veronee in The Buckeye 9.

BELLEVILLE.—Tiemann's Opera House (Aug. Tiemann, manager): Lincoln J. Carter's Fast Mail 4 to a very good house. Sam T. Jack's Orange Blossoms 18; Graham Earle co. 19-24.

KANKAKEE.—Arcade Opera House (Charles H. Cobb manager): Robert Mantell 15.

EAST ST. LOUIS.—McCasland's Opera House (Frank McCasland manager): Katie Emmett in The Waifs of New York 4; house packed at both performances. Gilhooleys Abroad 18; On the Mississippi Nov. 1.==Item: Fred McCasland, treasurer at the Opera House, has left for Denver, Col., where he will make his permanent residence.

INDIANA.

FRANKLIN.—New Opera House (H. H. Woodsmall, manager): Other People's Money 1 to fair house. Performance excellent. One of the cleanest and brightest comedies ever seen here. Schubert Concert co. 8. Circus Girl 14; Fast Mail 22.

FRANKFORT.—Columbia Theatre (G. Y. Fowler, manager): John Griffith in Richard III. 3 to good house and best of satisfaction. Twelve Temptations 14; Gilbert Opera co. 21; The man in the Iron Mask 24.

ALEXANDRIA.—Opera House (Otto and Manlove managers): Other People's Money 3 to small house. Performance good. Boy Tramp 8; Jolly Old Chums 10; Si Plunkard 14.

HUNTINGTON.—Opera House (H. E. Rosebrough, manager): House dark Sept. 28. Jessie Mae Hall 19 and week.

PORTLAND.—Auditorium (A. D. Miller, manager): The Clint J. Ford Stock co. week of Sept. 28 to good business. House dark week of 12.

ELWOOD.—Opera House (Joe A. Kramer, manager): David O'Brien's A Bloomer Girl co. pleased a small audience 3. Leslie's American Vaudeville co., headed by Bert Leslie, of The Boom ing Town, opened for a week 5 to big business. The co. is strong. Those worthy of mention are Murray and Murray, Murphy and Hall, Charles O. Seamans, Lillian Monti, and Bert Leslie. Jolly Old Chums 19.

LAFAYETTE.—Grand Opera House (George Seeger, Jr., manager): John Griffith in Richard III. created a favorable impression 3. The Gormans in The Gilhooleys Abroad 8.

EVANSVILLE.—Grand (King Cobbs, manager): Louis James in The Gladiator drew good house 5. Charles H. Yale's Twelve Temptations 6.==People's (T. J. Groves, manager): Down in Dixey came 4 to a splendid house. Performance good. Coon Hollow 11.

MARION.—Memorial Hall: Other People's Money opened season to an excellent performance 5; good co. and attendance.==Allan Opera House (M. B. Edmeston manager): The Boy Tramp 7.

WASHINGTON.—Opera House (Horrall Brothers, managers): A Booming Town booked for Sept. 29, canceled, leaving that week dark. Carter's Fast Mail 15; Gilbert Opera co. 19; Other People's Money 20; O'Dowd's Neighbors 29.

LOGANSPORT.—Dolan's Opera House (William Dolan, manager): Anderson's Jolly Old Chums Sept. 30 to fair house. John Griffith presented his magnificent spectacular production of Faust 5 to fair house. The co. is good and gave general satisfaction. Gormans in Gilhoolys Abroad 7; The Twelve Temptations 12.

ANDERSON.—Grand Opera House (I. E. May, manager): Hamilton's co. of players, with A. S. Lipman in the leads, gave an excellent performance of In Mizzoura Sept. 22. Business good. Hoyt's A Milk White Flag gave a most enjoyable entertainment to big house 30. The singing and dancing of Clarisse Agnew is deserving of special mention. The Gormans in Gilhooleys Abroad gave a very poor performance 5 to poor business, which they deserved.==Item: Fred Bradbury and Charles Harriman, of the stranded Lost in Egypt co., returned home yesterday poorer but wiser for the experience.

SOUTH BEND.—Good's Opera House (J. B. Toms, manager): J. C. Lewis in Si Plunkard to a packed house 6. My Uncle 12.==Oliver Opera House (J. and J. D. Oliver, managers): Otis Skinner will open this house for the season Nov. 4.

ANGOLA.—Croxton's Opera House (P. A. Croxton, manager): Gilbert Opera co. in Mascotte and Mikado Sept. 30-1 to good house. Poor satisfaction. Jessie Mae Hall in repertoire week of 5.

NEW ALBANY.—Opera House (J. D. Cline, manager): House dark past week. Romance of Coon Hollow 7; Gotthold's Celebrities 12.==Items: Manager E. M. Gotthold was here 6 in the interest of his attraction.—W. J. Sully, of Gotthold's Celebrities, spent Sunday here the guest of friends.

KOKOMO.—Opera House (F. E. Henderson, manager): Other People's Money Sept. 30 gave entire satisfaction to fair house. Gorman Brothers in Gilhoolys Abroad 6. Fair performance to good house.

CRAWFORDSVILLE.—Music Hall (Townsley and Thomas, managers): Wilson Dramatic co. 6-11 opened to good business. Fast Mail 15; Devil's Auction 28.

UNION CITY.—Calwallader Theatre (C. W. White, manager): Jolly Old Chums 15.==Items: Manager White has canceled most all engagements until after election.

HARTFORD CITY.—Van Cleve Theatre (George Tait, manager): The Boy Tramp 6 to fair business. Mme. Neuville and Augustin Neuville in the leading

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roles were well received. Wild Goose Chase 13; Circus Girl 14; Maloney's Wedding 28.

ROCKVILLE.—Opera House (D. Stirouse, manager): Cook 5-10. East Mail 20.==Carbile Hall (D. Carlisle manager): La Gardo and Ellis's Lilliputian Specialty co. Sept. 19-2 to fair business. Ada Ellis, eleven years of age, is the finest contortionist ever seen here.

NEW CASTLE.—Alcazar Theatre (J. P. Thompson manager): Other People's Money, as presented by Hennessy Leroyle and co. 9, was an exceptionally good attraction. The co. is well balanced, and Mr. Leroyle held the house in a roar of laughter. Percy K. Bowler and Georgia Weller deserve special mention. A Breezy Time 5.

ELKHART.—Buckeln Opera House (David Carpenter, manager): J. C. Lewis and co. in S. Plunkard 7. Good performance to fair house.==Item: Brodrick's Opera House is being refitted, and is soon to open under the name of People's Theatre at popular prices.

RICHMOND.—Phillips Opera House (J. H. Dobbins, manager): The Governor in The Galleys Nov. and Sept. 30. To fair business.==Item: House closed indefinitely.

DE WITT.—Town Opera House (Charles W. Todd, manager): Fifty-one Weeker 10. A Wild Goose Chase 20. American Girl 27. A Marriage Broker Nov. 7. A Green Goods Man 24.

IOWA.

WATERLOO.—Brown's Opera House (C. F. Brown, manager): Vitascope 8-10.

OSKALOOSA.—Masonic Opera House (H. L. Priggs, manager): In Old Madrid 3; packed house; splendid performance. Logare's Entertainers opened a three nights' engagement 5 to good business; good co. A Green Goods Man 8. Maloney's Wedding 10; Spooner Dramatic co. week of 12. Otis Skinner 20.

DECORAH.—Grand Opera House (B. B. Morse, manager): House dark Sept. 28 3.==Item: Some excellent attractions have been booked.

MISSOURI VALLEY.—New Theatre (William Harmon, manager): Woodward co. closed a week's engagement 3; business good; performances excellent.==Item: Louis Fierce and wife left the co. here.

CRESTON.—Patt's Opera House (J. H. Patt, manager): Francis Jones 9 in Old Madrid. A Green Goods Man 10.

DUBUQUE.—Grand Opera House (William T. Roehl, manager): Flint, the hypnotist and fun-maker, week commencing Sept. 28 (excepting one night, 1) to good business and well-pleased audiences. Charles H. Yale's Devil's Auction 1 to a large audience; excellent co. A Green Goods Man 3, canceled.==Bartel's Theatre (Mr. Bartel, manager): House closed until Nov. 9.==Item: Manager William T. Roehl, of the Grand, has left for a two weeks' hunt in South Dakota.

FAIRFIELD.—Grand Opera House (M. F. Black, manager): Temple's Comedians 8 to a three nights' stand.

CHARLES CITY.—Hildreth Opera House (C. H. Shaw, manager): Murray and Murphy in O'Dowd's Neighbors Sept. 22 to a good house; attraction satisfactory. House dark 1-10.

MUSCATINE.—Columbia Opera House (C. Leindecker manager): Gordon Comedy co. to good houses week of Sept. 28.

COUNCIL BLUFFS.—Dohany Opera House (George N. Bowen, manager): Bittner Theatre co. week ending 3 to fair business. Buffalo Bill 9; Katie Emmett 17, 18; Uncle Tom's Cabin troupe 19; Darkest Russia 23; Brady's Trilby 24.

SIOUX CITY.—Grand Opera House (A. B. Beall, manager): Julia Marlowe-Taber and Robert Taber presented Romola, Romeo and Juliet, and As You Like It to fashionable and well-pleased audiences Sept. 28-29.==Item: Manager and Mrs. Beall entertained Theodore Bromley and wife of the Marlowe co. during their stay in the city. Mr. Beall is in Chicago on theatrical business this week.

DAVENPORT.—Burtis Opera House (Chamberlain, Kindt and Co., managers): A Railroad Ticket 2 to a fair-sized audience. James B. Mackie as Chips was very clever and received hearty applause. A Green Goods Man 4; performance proved a great disappointment. Otis Skinner 5 in a grand double bill well pleased a fashionable audience at advanced prices. His support was excellent, and all deserve much credit. Katie Emmett 7; In Mizzoura 9; Chauncey Olcott 21; Lillian Russell 23; A Gay Parisian 28.

BOONE.—Phipp's Opera House (Ben R. Wiley, manager): King and Sawyer Sept. 27-3; A Railroad Ticket 7.

CEDAR RAPIDS.—Greene's Opera House (John B. Henderson, manager): Yale's Devil's Auction 2; full house. Freeman's Funmakers in A Railroad Ticket 5; light business. Katie Emmett in Waifs of New York 8; Otis Skinner 21.

MARSHALLTOWN.—Odeon Theatre (Ike C. Speers, manager): A Railroad Ticket to a big house 6; good co. Katie Emmett in Waifs of New York 9.==New Sieg Theatre (Hallen and Evans, managers): Weston's Comedians opened this new popular-priced house week of 5 to good business. Spooner Dramatic co. week of 12.

BURLINGTON.—Grand Opera House (Chamberlin, Barhydt and Co., managers): In Darkest Russia 2 drew a large house; satisfactory performance by a strong co. A Green Goods Man to good business 6; In Mizzoura 8.==Item: An eight days' celebration of the semi-centennial of the State of Iowa, beginning 1, has attracted immense throngs to the Coliseum, a large tabernacle erected for purposes of the celebration. Theatrical business has suffered in consequence.

KANSAS.

EMPORIA.—Whitley Opera House (H. C. Whitley, manager): The Daisy Blossom co. and Jolly Pathfinders to good business Sept. 28 3; co. fair.==Item: George Rohrs, tuba and double bass, resigned from the Daisy Blossom co. and left for Macon, Mo., to join the Levis Josh Spruceby co. His place was filled by Pat Schroeder of Mountpelier, Ind. P. F. Crosby also left the co. here and joined the Farmer Hopkins co.

TOPEKA.—Crawford's Opera House (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Sam T. Jack's Orange Blossoms co. Sept. 28 to poor business; co. good. Little Blossom in repertoire 5-10.==Grand Opera House (O. T. Crawford, local manager): John Dillon Sept. 28 1 in A Model Husband and Wanted the Earth; good performance to light business. Chauncey Olcott in Mavourneen 2 was one of the prettiest plays and strongest cos. seen here for a long time. Co. carries its own scenery and each member is an artist. Chicago Festival Orchestra 6; Richard Mansfield 12.

WICHITA.—Crawford Grand Opera House (E. A. Martling, manager): House dark week ending 3; Richard Mansfield 13.

WINFIELD.—Grand Opera House (F. B. Meyers, manager): The American Dramatic co. in She 2 to fair business.

ARKANSAS CITY.—Fifth Avenue Opera House (F. J. Hess, manager): Gogan and Hamilton's American Dramatic co. week ending 3 to good business; very satisfactory performance at popular prices.

FORT SCOTT.—Davidson Theatre (Harry C. Enoch, manager): Gotthold's Vaudeville co. had fair house Sept. 29; co. first-class and gave first class entertainment. Devil's Auction 29; Buffalo Bill 22.

ATCHISON.—Theatre (John Sexton, manager): The Columbia Opera co. with the Black Hussar drew a fair audience 5.==Item: Harry Davis, tenor, joined the co. here.

OTTAWA.—Auditorium (Charles H. Ridgway, manager): Tennessee's Pardner opened the house Sept. 30 to good business; co. excellent and well pleased audience. Charles H. Yale's Newest Devil's Auction 17.

LAWRENCE.—Bowersock Opera House (J. E. Bowersock, proprietor): Items: A fire occurred on the stage of the Opera House 1; damage between $15,000 and $20,000. Although insured, Mr. Bowersock's loss and the annoyance will be considerable. Dates for about sixty days have been canceled, but a large force will at once commence to rebuild and about Dec. 1 the season here will be opened. The Chicago Festival Orchestra co., who were booked for University Hall 5, wired from Denver, Col., that they were financially embarassed and must cancel date. The house was entirely sold and failure to appear caused much dissatisfaction.

JUNCTION CITY.—Opera House (T. W. Dorn, manager): Williams and Fenwick's Comedians Sept. 28-3 to fair house. John Dillon 9; Devil's Auction 15.

PARSONS.—Edwards Opera House (John R. Monroe, manager): A Modern Woodman to fair house 1. Devil's Auction 19.

LYONS.—Butler's Opera House (Fred R. Lutz, manager): John Dillon 13.

KENTUCKY.

FRANKFORT.—Capital Opera House (John W. Milum, manager): Home Talent Opera co., under the direction of Professor Wayland Graham, presented The Mikado in a most effective style to a large audience 2. The cast was made up as follows:

The Mikado of Japan	James Banta
Nanki Poo	Tom Brislan
Ko-Ko	Frank Hutchison
Poo-Bah	Walter Franklin
Pish-Tush	F. Bull
Yum-Yum	Mrs. Newman
Pitti-Sing	L. Mangan
Peep-Bo	G. Graham
Katisha	Mrs Graham
Too-Loong	E. Stephens
Whe-Whe	P. Sawyer

Each and every one did well, but it is due to Frank Hutchison to mention the successful hit made by him. Also special mention is due to Mrs. Newman, Mrs Graham, and Messrs. Banta, Brislan, and Franklin for their singing. The performance was accorded perfect attention throughout and was well received with applause. The stage settings and costumes were as fine as that of any opera co. that ever visited this city, and Professor Graham deserves the success he has met with in his new undertaking.

OWENSBORO.—New Temple Theatre (J. J. Sweeney, manager): Yale's Twelve Temptations 5; fair business; good satisfaction. Louis James 6; large audience. Coon Hollow 8-10.

LEXINGTON.—Opera House (Charles Scott, manager): William Barry Sept. 29 to fair business; splendid performance. Liberati 2 to light business. Tom Ready 9; Black Crook 10.

BOWLING GREEN.—Potter's Opera House (J. M. Robertson, manager): The season opened with Twelve Temptations 2 to a packed house; performance excellent. Louis James in Spartacus the Gladiator 8.

PADUCAH.—Morton's Opera House (Fletcher Terrell, manager): The Private Secretary opened season to good business Sept. 29. Twelve Temptations had fair business 3.

PARIS.—Grand Opera House (D. C. Parish, manager): William Barry pleased a fair house Sept. 30. Grimes's Cellar Door 14, canceled. Murray and Mack Nov. 21; 8 Bells 28.

ASHLAND.—The Ashland (Ellesberry and Meinhart, managers): William Barry 3 in The Rising Generation to a fine house; performance first-class. Professor Leeds, hypnotist, appeared week of 5 to good business. The American Girl 16.

LOUISIANA.

SHREVEPORT.—Grand Opera House (Leon M. Carter, manager): Season opened with Richard and Pringle's Minstrels, who gave a very satisfactory performance; 1300 paid admissions.==Item: Manager Carter has succeeded in booking some first-class attractions for this season.

MONROE.—Opera House (E. Fredickar, manager): This house has been purchased by Ernest Fredickar, one of our leading business men and capitalists, who has succeeded in making it one of the prettiest opera houses in the State. It was opened 3 by Richard and Pringle's Minstrels to good business and fair performance. The house will be managed by Mr. Fredickar himself, and on strictly business principles.

MAINE.

PORTLAND.—Portland Theatre (Charles C. Tukesbury, proprietor): A Texas Steer 1, 2 was warmly received by large houses. Stetson's U. T. C. co. played to fair business 8. A Baggage Check 10; Waite's Comic Opera co. and orchestra in Tar and Tartar 12; Bohemian Girl, Two Vagabonds 13; Chimes of Normandy, Fra Diavolo 14; Olivette, Maritana 15; Mikado, Bohemian Girl 16; Tar and Tartar and Mascot 17; James O'Neill in Monte Cristo 19; Castle Square co. in Rob Roy 23, 24.==City Hall (George H. Libby, agent): The Bostonians in Robin Hood 9 and In Mexico 10.==Riverton Park: The Alabama Troubadors 5-10 closes this popular resort for season. The business has been flattering throughout.==Items: Advance Agent Kelley, ahead of Baggage Check co., was in town most of last week.—Mr. Worm, in advance for James O'Neill, passed through here 7, bound East.—Louis Washburn, son of the showman, Leon Washburn, was in Portland 8.

BIDDEFORD.—New City Opera House (K. W. Sutherland, manager): Little Trixie 9; James O'Neill 15.==Item: Manager Sutherland has been in New York and Boston the past week and has booked some fine attractions.

BATH.—Columbia Theatre (F. A. Owen, manager): Joshua Simpkins co. pleased a fair-sized audience 3. Fine band and orchestra. Bennett and Moulton's co. opened for the week in repertoire 6, at popular prices, to an immense house and a highly pleased audience.

BANGOR.—Opera House (Frank A. Owen, manager): Stetson's Uncle Tom's Cabin 3 to the capacity of the house, afternoon and evening. The Bostonians 5 presented Robin Hood to a large and enthusiastic audience. Joshua Simpkins 7.

AUGUSTA.—Meonion Hall (Frank A. Owen, manager): Stetson's Uncle Tom's Cabin co. 2 drew a good audience. Co. first-class. Joshua Simpkins 6.

LEWISTON.—Opera House (E. A. Mitchell, manager): A Texas Steer to a large house 3; it pleased everybody. Coming: Vitascope 12-18; Harris and Kennedy's Players 20-26.==Music Hall: Bostonians 7, 8; Joshua Simpkins 10.==Items: Local members of B. P. O. E. are talking of forming a lodge here.—William Richardson, for five years with Hands Across the Sea, is here looking after the interests of the Vitascope.—The Opera House will soon have a new lobby and part of the seating arrangement will be changed.

BELFAST.—Opera House (F. E. Cottrell, manager): Dark week of 10.

MARYLAND.

CUMBERLAND.—Academy of Music (Mellinger Brothers, lessees): The Great Diamond Breaker co. gave a fair performance to good business 5. Waite's Comedy co. 12-17.

MASSACHUSETTS.

LOWELL.—Opera House (Fay Brothers and Hosford, managers): W. A. Brady's co. in The Cotton King entertained a good-sized audience 1. Julius Cahn's Players in The Fatal Card 2, 3 only drew light houses. Hoyt's A Temperance Town, led by the old favorites, Richards and Canfield, amused a fair attendance 5. The co. in general is up to the usual standard. Fay Brothers and Hosford observed the seventh anniversary of the opening of their playhouse 6 in an appropriate manner. The house was artistically decorated with trailing vines and potted plants, and souvenir hat pins were presented to the women. The attraction was Herrmann the Great, as he fittingly styles himself, who mystified and amused a crowded house with his clever illusions and tricks. Madame Herrmann's dances were enthusiastically encored, as was the violin solo work of Frank Stretti. Thomas Shea in A Man-o'-War's Man 9, 10; A Trip to Chinatown 13.==Music Hall (W. H. Boody, manager): Dark 1-3. Charles C. Taylor's Vaudeville co. did a big business 5-7 and matinee. The performance went with a go. The Widow Bedott 8-10; Sam T. Jack's Bullfighters 12-14; Lillian Kennedy 15-17.==Savoy Theatre (Kendal Weston, manager): This theatre had its initial opening 7 with a stock co., presenting George Ohnet's The Ironmaster for one week. There was a large audience present, and the co. gave a very satisfactory performance. An orchestra will be in attendance, and it is the intention of the management to try and catch the popular fancy by presenting standard pieces at popular prices.==Items: Manager W. H. Boody, of the Music Hall, has succeeded A. V. Partridge as manager of the Merrimack House and the A. V. Partridge Bill-Posting Co. Mr. Boody is an upright business man and a hustler, and he enters on this increased field of labor with the earnest wishes of his friends for success.—Emil J. Boijes has again been chosen by the Lowell Orchestral Society as their director for the coming season.

LYNN.—Theatre (Dodge and Harrison, managers): Saved From the Sea 2, 3; performance good to crowded houses. The Fatal Card 5 gave a fair performance to a small audience. The co. is inferm to the former one. Herrmann the Great 7 gave a wonderful performance to a large and enthusiastic audience. Hoyt's A Texas Steer 8; The Cotton King 9, 10, with matinee; A Baggage Check 13.==Music Hall (Dodge and Harrison, managers): The Black Crook Burlesque co. 5-7 gave a good performance to crowded houses. Sam T. Jack's Bullfighters 8-10.

FITCHBURG.—Whitney Opera House (Stephen Bogrett, manager): A Baggage Check 1; good business. The specialties were pleasing. Thomas E. Shea in The Man-o'-Wars Man 5, 6 made an immense hit. He appeared in Slaves of Sin 7 and Dr. Jekyl and Mr. Hyde 8. Mr. Shea is supported by a first-class co. and the scenic effects were especially good. James O'Neill in Virginius 13; Thomas W. Keene 17.==Items: Through the courtesy of Managers Bogrett and Brennan the "McKinley Crew," of this city, numbering 100 strong, attended the performance in a body 5. The house was decorated with the national colors for the occasion. The early part of the evening 7, Mr Shea and his co. were the guests of the Crew, and participated in the trial trip of the new White Cruiser. This cruiser is sort of a flat, modeled after our men-of-war, and is mounted and runs on the electric car track. On board were officers of the crew, together with Mr. Shea and the male members of his co. in the uniforms they wear in the Man-o'-War's Man. The streets were lined with people, and it was a good advertisement.

FALL RIVER.—Academy of Music (William J. Wiley, manager): The Lady Slavey was presented by a strong co. 1, and being finely staged and costumed, fully satisfied a large audience. Waite's Opera co. in Tar and Tartar, Erminie, Chimes of Normandy, Fra Diavolo, Mascotte, and Mikado during the week of 5, and are drawing good houses. A Baggage Check 17.

WORCESTER.—Theatre (J. F. Rock, manager): The Lady Slavey 2, 3 to good business.==Lothrop's Opera House (Alt. T. Milton, manager): Miss Katherine Rober in Carmen 1-3; A Pair of Jacks 5-7 to large house.==Front Street Opera House (George W. Batchelder, manager). Excelsior 1-3, Flynn and Sheridan's A Big Sensation 5-7; business fairly good.==Item: J. W. Harkins, Jr., author of the White Squadron and other successes returned home from Boston where his last play written for Thomas Shea, Under Sealed Orders, was produced. Mr. Harkins says the play was well received and bids fair to be a success. It will be given here some time this month.—Marie Dressler was too ill to appear in Lady Slavey 3. Her understudy was well received.

SPRINGFIELD.—Gilmore's Court Square Theatre (W. C. Lenoir, manager): A Pair of Jacks was presented by Rich and Mueller's comedians to fair business. The comedians are capable enough in their way, but they have to work frightfully hard to thump Mr. Donnelly's funny jokes and humorous witticisms into the audience. Ada Rehan in Taming of the Shrew 6; A Temperance Town 10; Northern Lights 14; Herrmann 15. The Strange Adventures of Miss Brown with matinee 17; Sinbad 19; The Cotton King 20; Maggie Cline in On Broadway 22.

BROCKTON.—City Theatre (W. B. Cross, manager): Shore Acres with George W. Wilson as Uncle Nathaniel, did a large business Sept. 30 1. James A. Herne, the author of the play, witnessed the performance from the front of the stage. A Temperance Town was presented by Richards and Canfield supported by a good co. to full houses 2, 3. James O'Neill as Virginius, ably assisted by Messers. Sackett, Thompson, Pascoe and Margaret Anglin gave the finest performance of the season to a fair-sized audience 6; A Baggage Check 14; Forbidden by Law 16; The Millionaire 19; A Trip to Chinatown 21; Thomas E. Shea 22-24.

NEW BEDFORD.—New Bedford Theatre (William B. Cross, manager): A Temperance Town 1; good business. The Bostonians 3 in Robin Hood; large attendance; co. good; excellent satisfaction. James O'Neill in Monte Cristo 5; fair-sized audience; co. good.==Item: Frederick E. Allen for fourteen years a member of the orchestra at the Theatre, is very ill with typhoid fever.

HOLYOKE.—Opera House (W. E. Kendall manager): A Pair of Jacks 2; Slaves of Gold 3; both to poor business. The Lady Slavey 5; fair business. The Wizard of the Nile 10; Waite Comedy co. 12-17.==The Empire (T. F. Murray, manager): House dark 1-7.

GLOUCESTER.—City Hall (Lothrop and Tolman, managers): Cotton King 5 to big house; excellent satisfaction.==City Hall (Metropolitan Club, managers): The Texas Steer 6 to a good house; full satisfaction.

ADAMS.—Opera House (H. O. Nicks, manager): Neil Burgess's New County Fair 1, to crowded house; House dark 5-10.

WESTFIELD.—Opera House (A. H. Furrow, manager): Slaves of Gold 5; small audience; pleasing entertainment.==Item: Cornelius V. O'Callaghan, recently of Austin and Stone's, Boston, is home for a brief vacation.

LEOMINSTER.—Town Hall (G. E. Sanderson, manager): A Temperance Town 9; James O'Neill in Monte Cristo 12.

MILFORD.—Music Hall (H. E. Morgan, manager): James O'Neill pleased a large audience 7 as Edmund Dantes in Monte Cristo. The Old Homestead 17.

SALEM.—Mechanic Hall (Andrews, Moulton and Johnson, managers): The Cotton King to highly pleased audience 6.

PITTSFIELD.—Academy of Music (Maurice Callahan, manager): The County Fair to a large house 2. Kennedy Players met with a good business 5-10.

ROCKLAND.—Opera House (Edward Whicher, manager): May Robbins in Little Trixie Sept. 27.

NORTH ADAMS.—Columbia Opera House (W. P. Meade manager): Oliver Doud Byron and a good co. in the Ups and Downs of Life 8 to good business. A Farland, the banjoist appears 15.

SOUTH FRAMINGHAM.—Elmwood Opera House (W. H. Trowbridge, manager): Nellie McHenry in A Night in New York 1; co. good; business good. Oliver Byron 9. New County Fair 19.

TAUNTON.—Theatre (R. A. Harrington, manager): Shore Acres 2; large house; audience well pleased. Katherine Rober 12-17 to big business at popular prices.

LAWRENCE.—Opera House (A. L. Grant, manager): W. A. Brady's co. in The Cotton King 2, 3 to big business. Professor Herrmann gave his wonderful entertainment 5 to a good-sized audience. Julius Cahn's co. gave a fine performance of The Fatal Card 6 but owing to political excitement house was small. Richards and Canfield in A Temperance Town pleased a good audience 7. A Baggage Check 12, A Trip to Chinatown 14; Waite Opera 19-24.

GREENFIELD.—Opera House (N. J. Lawler, manager): Laura Biggar and Burt Haverly in A Trip to Chinatown 3 amused a very large and fashionable audience; performance excellent. Neil Burgess's New County Fair to one of the largest houses of the season 7; performance gave great satisfaction. A German Soldier 17.

TURNER'S FALLS.—Colle Opera House (Fred Colle, manager): Slaves of Gold 6; fair performance to fair business.

MICHIGAN.

SAULT STE. MARIE.—Soo Opera House (G. G. Scranton, manager): Katie Putnam 2, 3 and matinee to large houses. In Old Kentucky 10.

MARQUETTE.—Opera House (Russell and Hornstein, managers): Katie Putnam in the Old Lime Kiln to large house 1; performance very fair. Litt's In Old Kentucky 9.

LANSING.—Baird's Opera House (James J. Baird, manager): Egypta was sung by local talent, under the direction of Prof. W. D. Chenery, for the benefit of St. Paul's Altar Guild, before two big houses 1, 2. Both the other theatres have been dark for week.

OWOSSO.—Salisbury's Opera House (Salisbury and Brewer, managers): House dark week of 3. Mr. and Mrs. Francis Labadie, for the benefit of L. O. T. M., in the Sketch, A Husband in Clover 6. Mr. Labadie and Maude Gates in A Household Fairy, Ione Fuller in monologue specialty, and Frank Rowell in singing and character specialties, assisted by local talent, gave a very refined performance.

GRAND RAPIDS.—Powers' (J. W. Spooner, manager): The Old Homestead, with all its natural pictures and healthy dialogues, did a good business 2, 3. The matinee was especially good. Thoroughbred did a fairly good business 6. The co., which included Thomas Q. Seabrooke, H. M. Pitt, Isabelle Evesson, and E. L. Davenport, gave a splendid rendition of the brilliant comedy. Midnight Bell 12.==Grand (O. Stair, manager): Salter and Martin's Uncle Tom's Cabin co., with plenty of scenery and necessary accessories, to fair business week of 5. Dangers of a Great City 12-14.

FLINT.—Stone's Opera House (Stone and Thayer, managers): Uncle Tom's Cabin 1; excellent co.; packed house. The Metropolitan Lyceum co. 5-10.==Thayer's Opera House (Stone and Thayer, managers): Dark week ending 6.

KALAMAZOO.—Academy of Music (B. A. Bush manager): Our Boys was presented 2 by local talent. Mr and Mrs. Frank Mills, of last season's Minnie Maddern Fiske co., took the leading part. The performance was given in an admirable manner and was witnessed by a large and fashionable audience. A good sum was netted for the Children's Home, of this city. A large house greeted Thoroughbred 5.==Grand Opera House (W. H. Powelson, manager): Estey's Lyceum co. opened for a week 5 to fair business. Cameron's Big Four Specialty co. 13, 14.

SAGINAW.—Academy of Music (John H. Davidson, manager): Salter and Martin's U. T. C. co. gave a splendid performance 3 to S. R. O.; specialties were excellent. Thoroughbred 9. Midnight Bell 13.==Tuttonia Opera House (C. H. Emerson, manager): Boston Stock co. ended its engagements 3 to crowded houses. Evelyn Gordon 8-10.

MUSKEGON.—Opera House (F. L. Reynolds, manager): The Old Homestead 1 to good business. The co. is good throughout and, with new scenic effects and excellent singing, gave the best presentation of this popular play that has been seen here. Uncle Tom's Cabin 13; In Old Kentucky 16; The Hustler 26.

COLDWATER.—Tibbitt's Opera House (J. T. Jackson, manager): Cameron Specialty co. gave two performances to poor business 5-7. Heberlein Grand Concert co. 14. B. F. Beardsley, lectures, 9.

ADRIAN.—New Croswell Opera House (C. D. Hardy manager): O'Dowd's Neighbors 6, good business and satisfaction. John Griffith in Faust 8, fair business; splendid satisfaction.

JACKSON.—Hibbard Opera House (Waldron and Todd, managers): The Old Homestead 5 to large house. Thoroughbred 7; Palmer Cox's Brownies 12.

BAY CITY.—Wood's Opera House (A. E. Davison, manager): Uncle Tom's Cabin drew a large audience 2. Thomas Q. Seabrooke in Thoroughbred 10. Johnson-Smiley Concert, benefit of Old Ladies' Home 12. A Midnight Bell 13; Palmer Cox's Brownies 15.

ANN ARBOR.—Grand Opera House (A. J. Sawyer manager): The Old Homestead 6 gave an excellent performance to a fair house. Evelyn Gordon co. 12-17.

MINNESOTA.

LITTLE FALLS.—Gross Opera House (Philip Gross, manager): Fabio Romani to a crowded house 2. First-class entertainment.

CROOKSTON.—Grand Opera House (T. H. Bjorn manager): House dark week ending 3. Fabio Romani 8; Side Tracked 16; Katie Emmett 23; A Genuine Gentleman 31.

STILLWATER.—Grand Opera House (E. W. Durant, manager): Fabio Romani or The Vendetta Sept. 29 to a small audience.

WINONA.—Opera House (J. Strasilipka, manager): Charles H. Yale's Devil's Auction to a good house Sept. 30. Deserving special mention the work of Miss Mayo and Richard J. Brown. Hoyt's A Midnight Bell 6. Columbian Comedy co. week of 12; Freeman's Railroad Ticket 19; Chauncey Olcott 23.

FAIRIBAULT.—Opera House (C. E. Whitman & L. N. Scott, managers): Charley's Aunt to fair business Sept. 30. Fast Mail to very poor business 5, which never theless was much better than the performance.

ST. PETER.—New Grand Opera House (Satory and Hale, managers): The Fast Mail 6.

MISSOURI.

CAPE GIRARDEAU.—Opera House (J. F. Schuchert, manager): House dark Sept. 29-10.

HANNIBAL.—Park Opera House (Watson and Price, managers): Uncle Josh Spruceby co. to good business Sept. 23. In Missoura 5.

WARRENSBURG.—Magnolia Opera House (Hartman and Markward, managers): Uncle Josh Spruceby 8. House dark 11-17. Coming: In Old Madrid 28.

MEXICO.—Ferris Grand Opera House (Gentry and Worrell, managers): Uncle Josh Spruceby 3 to a good house. General Gordon 9; Frank E. Long repertoire co. 12-17; Old Madrid 24; Green Goods Man Nov. 6.

KIRKSVILLE.—Smith's Opera House (B. F. Heiby, manager): Items: The Delmar stock co. booked for week beginning Sept. 28, closed in Milan, Mo., 24, owing to arrears in salaries. Maurice Brennan and Roy, and Margaret Thayer came on to this place and were tendered a benefit by local talent.—Minnie McCahan furnished the music on thirty minutes' notice without rehearsals, and received repeated encores. The local people who appeared were R. Seitz, William Baldwin, George Imbler, Byron, Sands, C. Vincent Kerr, and Hattie Conner.

ST. JOSEPH.—Tootle Theatre (C. U. Philley, manager): Tennessee's Pardner in return engagement 2 to good house. Chauncey Olcott in The Irish Artist 2 to fair business. The Columbia Opera co. 6-8.==Crawford Theatre (E. S. Brigham, manager): L. J. Carter's Fast Mail 28, 29; good co.; fair business. Scenic effects good. Richard Mansfield 16, 17.==Item: He has in advance this season Percival Pollard, formerly an editorial writer on the *News*, of this city.

SEDALIA.—Wood's Opera House (H. W. Wood, manager): Uncle Josh Spruceby 1. Coming: Buffalo Bill's Wild West 23.

MACON CITY.—Jobson Opera House (H. E. Logan, manager): Fast Mail 5 to small audience. Performance not very satisfactory. Coming: Francis Jones in Old Madrid 21.

MISSISSIPPI.

JACKSON.—Robinson's Opera House (R. L. Saunders, manager): Dark 5-10.

MERIDIAN.—Grand Opera House (L. Rothenberg, manager): Field's Minstrels 1; good house; performance good. Louis James 20; Frederick Warde 22.

NATCHEZ.—Temple Opera House (Gardner and Clark, managers): Al. G. Field's Minstels 3 to fine business.

MONTANA.

MISSOULA.—Bennett Opera House (G. N. Hartley, manager): Fast Mail Sept. 29 had a good house and gave a fair performance. A Venuine Ventleman 10.

GREAT FALLS.—Grand Opera House (G. N. Hartley, manager): Bristol's Horse Show gave good performances Sept. 21, 22 to good houses. Fast Mail to a good house 25. Julius Grau Opera co. to a very large house 28 in Tar and Tartar. Town Topics received a warm reception 29. Alabama 3; Tornado 9.

NEBRASKA.

LINCOLN.—The Lansing (Ed Church, manager): Chauncey Olcott 1 to a light house. Tennessee's Pardner 3; fair house. Columbia Opera co. 8; Otis Skinner 14; Gorham's Comedians 15; Darkest Russia 16; Gay Parisians 20; Madame Sans Gene 28.==The Funke (F. C. Zehrung, manager): Katie Emmett 15; Lillian Russell Opera co. Nov. 3.

GRAND ISLAND.—Bartenbach's Opera House (S. B. Reynard manager): The Defaulter Sept. 30 to fair business. Woodward Theatre co. 5-17.

FREMONT.—Love Opera House (E. C. Usher manager): Della Pringle co. had a successful week Sept. 27-2 both from an artistic and pecuniary standpoint.==Items: Mr. Adams and Miss Pringle were entertained by Mr. and Mrs. Frank North.—May North, who starred last season in Only a Farmer's Daughter, is visiting her brother's family here.

KEARNEY.—Opera House (Richard L. Napper, manager): Lincoln Carter's The Defaulter 2 played to a good-sized audience; co. gave a better performance than last year.

NEW HAMPSHIRE.

NASHUA.—Theatre (A. H. Davis, manager): Thomas E. Shea presented a repertoire of plays to immense business Sept. 28-3. A Baggage Check drew well 5. Owing to some trouble between the local manager and Manager Butterfield, there was a tedious wait of three-quarters of an hour between Acts II. and III. A Temperance Town 8; Texas Star 10, matinee and evening.

MANCHESTER.—Opera House (E. W. Harrington, manager): The Fatal Card 9 to good house. County Fair 14.==Gorman's Theatre (Charles J. Gorman, manager): Sam T. Jack's Bullfighters 5-7 to big houses. Jennie Calef in The Black Diamond remainder of week.==People's Theatre: Cantwell's Stock co. in The Miller's Daughter week of 5.

PORTSMOUTH.—Music Hall (J. O. Ayers, manager): A Baggage Check pleased a good house 6.==Item: Carrie Eustis, recently with the De Wolf Hopper Opera co., joined the co. here.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): William H. Crane in The Senator opened the season 5-10, and was consequently at his best. The supporting co. was very strong. Performance one of the most artistic and enjoyable that has ever been given here. Big business. Joseph Hart in A Gay Old Boy 12-17; A Black Sheep 19-24. ==H. R. JACOBS'S THEATRE (M. J. Jacobs, manager): Fallen Among Thieves 5-10 abounds in sensational features. The scenery, which was bright and new, was very realistic. The High Bridge scene, in which Nettie Traband dives into a tank, brought down the house. Several specialties were introduced, and gave general satisfaction to good business. Sidewalks of New York 12-17; The Last Stroke 19-24. ==ITEMS: Clarence Flemming joined the William H. Crane co. here as business representative. —C. W. Travis has been engaged to play the part of Reuben Tredgold in Land of the Living. He will join the co. in Brooklyn 12.—Frank Hamilton has been appointed head usher of the Newark Theatre in place of Austin Dutton, who resigned to accept a position at the Kitten House, Philadelphia. Mr. Dutton, during his short stay, was well liked, and his resignation was received with regret.—John W. Elliott, formerly of Jacobs's Theatre, is again with this house as advertising agent and doorkeeper.—This is the week the billposter has got in his fine work. It looks rather startling to see either side by side or one above the other The Senator, Fallen Among Thieves.

ELIZABETH.—PEOPLE'S THEATRE (Colonel W. M. Morton, manager): The season at this house will be opened 13 with A Trip to Coney Island. ==LYCEUM THEATRE (A. H. Simonds, manager): In the Heart of the Storm, headed by Willard Lee and a competent co., gave an excellent performance to a fair-sized house 1. Peck's Bad Boy to a S. R. O. house at the matinee 3, and to a good-sized audience at night. The Kodak to fair-sized houses 5-7. The musical numbers are excellent. Hoss and Hoss 14; Town Topics 16, 17. ==ITEMS: J. A. Brosius, manager of Valamont Park, Williamsport, Pa., will act as treasurer for The Kodak this season.—Nellie McHenry, due here 12, has canceled, but will appear later in the season.—Frank Moore, of this city, has written a fifteen-minute sketch entitled The Professor, which he will shortly produce on the road.—Manager Simonds, of the Lyceum, has invested in a tandem, and with his wife is seen every fair day riding around town.

HOBOKEN.—LYRIC THEATRE (William Black, manager): When London Sleeps holds the boards during week of 5. The performance is excellent, and in consequence the co. has played to standing room only at every performance, matinees included. The Lilliputians in A Trip to Mars 11. Tony Farrell in Garry Owen 12-14; Black Patti's Troubadours 15-17. ==ITEMS: Treasurer William R. Brown, of the Lyric Theatre, will be initiated in Hoboken Lodge No. 74, B. P. O. E., 16. The horns of the Elk Goat are being sharpened for the occasion. Brother Elks from other lodges are invited to attend, and to bring their instruments of torture along.

RED BANK.—OPERA HOUSE (J. W. Eyles, manager): Rice's Merry Comedians in repertoire opened a week's engagement 5 in In the Trenches to S. R. O. The Beacon and All in the Family 7 to fair business. Under the Lion's Paw 8 to a large audience, giving excellent satisfaction. One of the best repertoire cos. ever seen here. Trip to Coney Island 14.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): The Trocadero Burlesque co gave a performance 6 to an audience disorderly in its expressions of disapproval. The manager of the co. left town with the receipts, and a hotel manager attached the trunks of the organization.—James Young in Hamlet 12. A Night at the Circus 13. Sidewalks of New York 20.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): Hunt's Comedians 16. ==ITEM: Billy Smith, of Washburn's Circus, which stranded in Paterson, N. J., has returned home for the Winter.

CLINTON.—MUSIC HALL (J. W. Altemus, manager): The Noss Jollities 8 to a large and well pleased audience. Triple City Band 24.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Robelle Renaud and co. in repertoire 5-10. Walter Kennedy in tragedy 14.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): Atkinson's Comedy co. in Peck's Bad Boy did a large business 5-7. The co. does not give as good a performance as last season. When London Sleeps 14; Lewis Morrison 16, 17; Sidewalks of New York 19; Isham's Oriental America 20, 21; Oliver Doud Byron 24.

BOONTON.—OPERA HOUSE (S. J. Green, manager): Seymour's Gay New Yorkers 3 to fair business; performance fair. ==ITEM: Carrie Casey, of this city, is with the co.

BELVIDERE.—NEW OPERA HOUSE (Widener Brothers, managers): House dark week of 5. Hunt's Comedians 15.

PLAINFIELD.—MUSIC HALL (Ball and Willey, managers): House dark 5-10.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): Frank Bush appeared 2, 3 in three performances of Girl Wanted; attendance large. Co. not as strong as last season. Scott Marble's The Cotton Spinner pleased two large audiences 5, 6, and was followed 7 by Slaves of Gold. Isham's Oriental America 9-10; Faust 12-14; Great Diamond Robbery 15; Robert Hilliard 16, 17. ==HARMANUS BLEECKER HALL (C. H. Smith, manager): Wilbur's New Opera co. began a week's engagement 5, opening in Queen's Lace Handkerchief, and during the engagement Madame Favart, Carmen, and Mignon will be sung. The co. of seventy is headed by Susie Kirwin, who is in excellent voice, and includes Carlo Englander, Dorothy Humbert, Ben Lodge, Clayton Ferguson, Douglas Flint, and Charles D. Renwick. The well-trained chorus is made up of very pretty and young girls, which is a novelty in opera cos. The costumes are new and attractive. The attendance is large. Lady Slavey 13.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): William Gillette's Secret Service was enthusiastically received by large audiences 1-3. Sol Smith Russell in A Bachelor's Romance 5 to a packed house. The Cherry Pickers, beautifully staged and costumed, and portrayed by an excellent co., drew fairly 6, 7. Augustin Daly's co. 8-10; Hi Henry's Minstrels 12; Anton Seidl Concert 16; Wang 17. ==GRAND OPERA HOUSE (G. A. Edes, manager): The Prodigal Father drew fairly 1-3. Girl Wanted to mediocre business 5-7; Cotton Spinner 8-10; Oriental America 12-14; Human Hearts 15-17. ==ITEMS: Norma Kopp, the Mataya of Wang, spent 4 at her home here. Comedian W. A. Daniels, of the same co., was mistaken for Candidate Bryan at Philadelphia last week.—Augustus Pitou, Joseph Arthur, and Wesley Rosenquest were here to see the performance of The Cherry Pickers.—Sol Smith Russell played to the largest receipts he ever drew in this city 5.—Edna Mae Pettie, of this city, is in the cast of Santa Maria.—R. V. Ferguson, of The Cherry Pickers, is a former Syracusean.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Sol Smith Russell and his excellent co. appeared in A Bachelor's Romance before large and delighted audiences 6, 7. Mr. Russell was enthusiastically received, and called before the curtain. The Cherry Pickers 8-10 to fine houses, and gave great satisfaction. ==COOK OPERA HOUSE (E. G. Lane, manager): Harrison J. Wolfe, supported by a fairly strong co., in The Corsican Brothers and David Garrick, pleased a large audience 5-7. Frank Bush and his comedians amused big houses 8-10, appearing in Girl Wanted. Hopkins's Trans-Oceanics 12-14. ==ACADEMY OF MUSIC (Louis C. Cook, manager): Slaves of Gold 12-17.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): Leoni's Ladies Club 2, 3; fair business; good performance. Their costumes and specialties new. J. E. Toole appeared in his new play of A Gypsie German 6 to good business; full satisfaction. The American Girl 10; Midnight Express 15; 8 Bells 19; Kelly and Ryan 26-31.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): The Burglar was presented by a complete co. 2; small but very enthusiastic audience; the play has been seen here several times and has lost its drawing power; Oliver Byron, supported by Kate Byron and a good co., presented the Ups and Downs of Life to a fair-sized audience 6; the scenery and mechanical effects were fine, and the audience showed their appreciation by continuous applause. Thomas Keene 12; Sinbad 14; The Lady Slavey 16; Maude Hillman 19-24. ==ITEMS: Charles E. Dowe, representative of the Thomas W. Keene co., was in this city Monday.—Maude Hillman's co. laid over here Monday while on their way to Johnstown. Manager Snelling reports big business. A large number of Schenectadians attended the opening of the new Opera House at Amsterdam 6.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Simon, manager): Hi Henry's Minstrels 5; good performance to S. R. O. 8 Bells 10.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Limited Mail 9.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Emily Bancker in Our Flat Sept. 30 pleased a good audience. On Southern Soil 16; Robert Hilliard 20.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): American Extravaganza co. in Sinbad 1, good house; pleased finely. Lillian Kennedy in The Deacon's Daughter 2, 3, with matinee; good business; full satisfaction. Hi Henry's Minstrels 9; The Limited Mail 13; Wang 14; Robert Hilliard 19; Side Tracked 21.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Hi Henry's Minstrels 6; Wang 9; Human Hearts 12; Emily Bancker 22; Harrison J. Wolf in Corsican Brothers 26-28.

HUDSON.—OPERA HOUSE: Kennedy Players concluded week's engagement 3; business good.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): Pat's Birthday, billed for 9, canceled. House dark until James Young 29. ==OPERA HOUSE (J. W. Gaylord, manager): Dark 5-9, Life Under Old Glory 10. ==ITEM: Meech-Sawtelle Comedy co. in Athens, N. Y., 3, and Coxsackie 5-7 to good business; performances satisfactory.

SARATOGA SPRINGS.—TOWN HALL (Leonard and Eddy, managers): Charles Cowles in A Country Merchant pleased a good-sized audience 2.

OWEGO.—WILSON OPERA HOUSE (C. B. Dean, manager): Hogan's Alley 10 canceled.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker, manager): House dark 9-10.

TICONDEROGA.—UNION OPERA HOUSE (F. T. Locke, manager): Widow Bedott co. Sept. 30; good performance; Thomas Keene and Handford in Julius Cæsar 13.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Mrs. John Hoffman Martin, supported by a good co., pleased a fair-sized audience 3; Shamrock 9.

CORNING.—OPERA HOUSE (Harry J. Sternberg, manager): Ryan and Kelly Co. closed a week's engagement 3. They did an immense business; co. first-class. Their repertoire includes Lost Paradise, Forgiven, From Sire to Son, A Kentucky Home, Led Astray, and The Two Orphans. Lee, hypnotist, week of 19.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Charles Cowles in A Country Merchant was enjoyed by a small audience 1; co. good. Oliver Byron in Ups and Downs of Life gave satisfaction 5 to fair business. Pat's Birthday, 10; Kennedy's Players 19-24. ==ITEM: The Lees, booked for 12, canceled.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): Maude Hillman and co. opened a week's engagement to S. R. O. 4. Her repertoire is new throughout. The co. with few exceptions is the same as last season. The specialties introduced are fin de siecle and the stereoptican views displayed between the acts keep the audience in good humor and are an attractive feature.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): 8 Bells 9 to good business.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (A. N. David, manager): Pat's Birthday booked for 8 canceled. ==ITEM: F. B. Clark, who has managed the Academy since its opening, over two years ago, has resigned.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Limited Mail drew a large audience 6; performance only fair. Wang 12; Harrison J. Wolf 19-21.

LYONS.—MEMORIAL HALL (John Mills, manager): Moore and Castner's U. T. C. 6 to deservedly light business. Elmer E. Vance's Limited Mail 10. Wang 13.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. S. Sweet, manager): House dark until 13, when The Great Diamond Robbery will be presented. Lady Slavey 17; Excelsior 19; Joseph Murphy in Kerry Gow 22; Herrmann the Great 23, Shore Acres 29. ==ITEM: Arthur Smith, of Smith Brothers, recently furnished the members of a visiting co. with some of their celebrated cough lozenges, which were greatly appreciated.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): The Ryan-Kelly co. opened a week's engagement in repertoire of standard plays 5, presenting Lost Paradise to S. R. O.; liberal and prolonged applause followed each act. Forgiven and Old Kentucky Home were the bills 6, 7; crowded houses ruled. 8 Bells 14.

COHOES.—CITY THEATRE (Powers and Williams, managers): A Girl Wanted 1 pleased fair-sized audience. In Old Maine co., with Dan'l Darleigh as the lead, to light house; co. stranded here. 8 Bells 5; large house. The Coulson Sisters' specialty was an applause winner. Mr. and Mrs. Oliver Byron 7 in The Ups and Downs of Life; fair house. Morrison's Faust co. 10; The Summers Comedy co. 12-17.

AUBURN.—BURTIS'S OPERA HOUSE (E. S. Newton, manager): Limited Mail co. 5; good business. Hi Henry's Minstrels 7; big house; entertainment the best. Thomas W. Keene 9; Wang 10; Human Hearts 13.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Merry World to fine business 1. Brothers Byrne in 8 Bells drew largely 2, 3. Isham's Oriental America 5-7; business excellent. A Country Merchant 8-11. ==RAND'S OPERA HOUSE (Gardner Rand, manager): Coming: Lillian Kennedy.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Maud Hillman 12-17. ==CRONKHITE OPERA HOUSE (Norris and Kingsbury, managers): Summer's Comedy co. Sept. 29-3 to good business and general satisfaction.

AMSTERDAM.—NEW NEFF OPERA HOUSE (A. Z. Neff, manager): This elegant new playhouse was opened to the public 7 with the Big Bonanza co. in James Abbey's comedy, The Two Roses, giving a very satisfactory performance. William F. Owen, playing the part of Mr. Jenkins, was ably supported by Harry St. Maur, William Bernard, Prince Lloyd, John D. German, Anna Dacre, Mrs. George Dickson, Kate Vandenhoff, and Anna MacGregor. The house was pronounced by all as being one of the finest playhouses in the country. Manager Neff was called for a speech, but being indisposed through hard work to complete the house, he was represented by Mr. Owen, who read a well-worded welcome to the citizens. Mr. Owen thanked Mr. Neff for looking after the wants of the actors. Thomas Keene 10; The Great Diamond Robbery 14.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): New 8 Bells 6 to S. R. O.; first-class in every particular, and the acrobatic feats of the Byrne Brothers and the dancing by the Coulson Sisters captivated the large audience. Arnold Wolford's co. 15-17 in The Brand of Cain, The Smugglers, and The Streets of New York; Daniel Kelly 22-24 in Shadow Detective, Outcasts of a Great City, and After Seven Years.

OLEON.—OPERA HOUSE (Wagner and Reis, managers): Thomas W. Keene and H. B. Hanford, supported by a good co., in The Merchant of Venice 7 attracted a good house and gave a splendid performance. The American Girl 8 had a fair house and pleased. 8 Bells 15. ==ACADEMY OF MUSIC (Oleon Music Co., managers): House dark week of 5.

UTICA.—OPERA HOUSE (H. E. Day, manager): Sinbad 2, 3 to fair business. The Cherry Pickers, a new romantic drama, by Joseph Arthur, received its first presentation 5 before a large and cultured audience. The piece was a great success. There were calls after every act, and at the close of the third there were loud calls for Arthur and Pitou, and when they appeared they received a perfect ovation. The piece is beautifully mounted and a sure winner. Wang 19; Hi Henry's Minstrels 20, 21.

YONKERS.—MUSIC HALL (William J. Bright, manager): The Waite Comedy co. closed the week to full houses 3. Edward Hanford in The Shamrock gave a good performance to good business 8. Robert Hilliard in Lost—24 Hours 15.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Harrison J. Wolf to fair business 2, 3. Wang to good house 6. 8 Bells to fair business 8. In the Heart of the Storm 14; Hi Henry's Minstrels 16.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Limited Mail to medium sized business 2. Wang had a fair attendance 3 and matinee. Corse Payton and his merry co. had packed houses 5-10; gave excellent satisfaction and was by far the best repertoire co. seen here this season. In the Heart of the Storm 12, 13; Hi Henry's Minstrels 17. ==BIJOU THEATRE (A. A. Fenneyvessy, manager): Flynn and Sheridan's City Sports had large houses 5-7. Ladies' Club to good business 8-10. Excelsior 15-17. ==ITEMS: E. C. Delavan has retired from the firm of Clark and Delavan, managers of the Opera House.—Messrs. Newhouse, Waffles, Clark and Smiley, of the Brownies, and Albert Hart, of Wang, were royally entertained by the Monastery Club while here.

RONDOUT.—LISCOMB OPERA HOUSE (George G. Liscomb, manager): Under Old Glory 7 to poor business.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): The Waite Comedy co packed the houses 5-10. The Great Diamond Robbery 12; The War of Wealth 14.

MOUNT VERNON.—OPERA HOUSE (George Roberts, manager): Walter Kennedy in Samson 5; audience well pleased.

GLENS FALLS.—OPERA HOUSE (F. F. Prynn, manager): House dark.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Donnelly and Girard in Natural Gas Sept. 24 drew good-sized audience. Frank Bush in Girl Wanted 28 to small audience. Mrs. Jacob Hoffman Martin, a former Elmiran, made her professional debut 29 in Madame de Fontages to a small audience; the support was fair. The Brownies 2, 3 to only fair audiences; performance much enjoyed. The Prodigal Father 5 to small audience; performance poor. An American Girl 6 to small audience. Wang 7 to good business. Thomas W. Keene 8; Hi Henry; Hopkins's Trans-Oceanics 15; In the Heart of the Storm 16, 17. Hogan's Alley booked for 10, and Sowing the Wind 14 canceled.

PLATTSBURGH.—THEATRE (W. A. Drown, manager): Morrison's Faust 8; pleasing performance to a big business. Henderson's Sinbad 12. Keene 14. Hoy's A Texas Steer 16. ==ITEM: The orchestra, under the direction of Edwin G. Clarke, is pronounced by traveling co.'s to be excellent.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): House dark.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Edwin Hanford in Shenandoah 10; James Young 26.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Lillian Kennedy in Deacon's Daughter to a good-sized house 5. The Burglar 10; Wang 15.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): The Limited Mail pleased a good house 5 with a delighted audience. 8 Bells 7; large house; excellent satisfaction. Hi Henry's Minstrels 13; A Dark Night 14.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Bancroft 6 to a good house; the best entertainment of its kind that has appeared here in several seasons. Rhea 13.

RALEIGH.—ITEM: Rhea in Queen of Scots will open Metropolitan Opera House 12; Boston Stars 15.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Lincoln J. Carter's The Tornado was presented Sept. 28 in a most unsatisfactory manner to a large audience. Mazie Molyneaux as Bridget O'Rafferty is a strong feature in the performance. Ralph Dean as Biff Bass deserves mention. The balance of the co. was hardly above the average and least said about them the better. The Unity Social Club in Gilbert's popular play, Engaged, was enthusiastically received by a large audience 30. Manager Jack Grant is being congratulated on all sides for the manner in which he staged the piece. Fabio Romani 7 by a competent co., including Charles Macklin, J. J. Morris, Charles Farwell, Jules Ferbman, Therese Milford, Grace Hunter, and Mamie Hughes. Jules Walker's Side-Tracked 17. The Georgia University Graduates 19. Katie Emmett 22 in An American Girl; Gus Heege's A Genuine Yentleman 26.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): House dark week ending 3. Clara Louise Thompson in Chinook 7, 8; Charles Macklin in Fabio Romani 9; Side-Tracked 15; Georgia Minstrels 21; Katie Emmett 24; Gus Heege in A Genuine Yentleman 27.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): Fabio Romani 12.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Hoyt's A Milk White Flag to good audience Sept. 29. An excellent co. gave a most pleasing performance. Lillian Russell in An American Beauty to a well-filled house 3. The magnetic and charming star, surrounded by most capable principals and chorus, gave a presentation of the lyric comedy in a superb manner to an appreciative audience. ==PARK THEATRE (Harry E. Feicht, manager): Al G. Field's Darkest America 1-3; S. R. O. The specialties were acceptable, but the alleged funny pieces, at the opening and closing of the performance, were painful in the extreme. Jolly Old Chums to fair business 5-7. The farce-comedy needs an overhauling badly, as it is without doubt a most flimsy and strained effort. ==MEMORIAL HALL (Soldiers' Home): The Gilhoolys Abroad pleased a crowded house 29. The Gorman brothers—James, John, and George—are prime favorites, and are anticipated every season with delight. ==ITEMS: Lillian Russell, in her natty bicycle costume, took a spin to the Soldiers' Home on the afternoon of her engagement in this city, being the observed of all observers.—Joseph Jefferson and Sol Smith Russell are two strong attractions at the Grand Opera House, for the current month.—Lillian Russell and co. had distinguished guests in George W. Lederer, one of the proprietors, and Gustav Kerker, the composer, who were in attendance during the performance, and witnessed An American Beauty from a lower box.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Frank Jones in The Yankee Drummer 7 to fair business; co. good and play clever. Clay Clement 12; Darkest America 14; Ebling's Faust 23; Edison's Vitascope 29-31. ==ITEMS: Sara Stevens, of this city, has gone to Cincinnati, where she will perfect herself for the stage.—Sparrow and wife, of this city, have joined the Spider and Fly co.—Mrs. Frank Strange, of this city, has returned from Paris, where she has been for past three years fitting herself for the stage.

MARION.—GRAND OPERA HOUSE (C. C. Stoltz, manager): Mr. and Mrs. Robert Wayne co. Sept. 28-3 to good business. Pulse of New York 13; Vitascope co. 15. ==ITEMS: The Robert Wayne co. disbanded here and re-organized. Harry Fielding, wife and daughter, left the co., with several others, and will organize co. of their own in Cleveland at once.—Ned Burke, of the Iler, Burke and Delmar comb., is home from Chicago for a few days, where they are heading the bill at the Chicago Opera House with the Cabin Act.

PIQUA.—PIQUA OPERA HOUSE (C. C. Sauk, manager): American Vaudeville co., including Edison's Vitascope, 9 to good business; Vitascope immense; co. only fair.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Tompkins's Black Crook to a large and well-pleased audience 6; performance good; receipts, $560. Al G. Field's Darkest America 20. Edison's Vitascope 23.

TROY.—OPERA HOUSE (D. L. Lee, manager): Holden Comedy co., supporting Morgan Gibney in The Prince of Liars, Uncle Dan'l, and Falstaff Up to Date 1-3 to good houses, giving excellent satisfaction, Mr. Gibney being a favorite in Troy. Edison's Vitascope, with The American Vaudeville co., delighted a large audience 7.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Palmer Cox's superb spectacle, The Brownies, made their first appearance here 7 to a large and enthusiastic audience. The scenic and electric effects were grand. A Breezy Time 17; A Big Bonanza 22. ==ITEM: The Cotton Spinner, booked for 12, canceled.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The American Vaudeville and Vitascope co. 1 to a very fair house. The vaudeville features are good, and the Vitascope created astonishment. Clay Clement 13 in The Bells. ==ITEMS: Harry Lenty has just joined the Vitascope co. as musical director.—Mons. Greller, who does thrilling trapeze work, and, with his wife and child, a fine turn in statuary grouping, has closed with the Vitascope co., and will play dates. They are succeeded by the musical team, the Emses, and Frank Wills (not the Frank Wills of Two Old Cronies fame). The co. spent an hour here Sunday en route from Piqua to Bellefontaine.—An Urbana boy, Will Goddard, who has been private secretary to Manager Jacob Litt in New York, was recently married in New York.—Clarence Shyrigh and mother made a week's visit here with his brother, Billy Clifford, and wife, Maud Huth, of the Tony Pastor co., while in Cincinnati.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Waite Comedy co. in a repertoire of popular plays at low prices to fair houses Sept. 27-3. The Brand of Cain, a lurid melodrama, disappointed a small audience both in performance and co. 5.

NAPOLEON.—RIDE OPERA HOUSE (J. L. Walter, manager): House dark week of 5. Mexican Troubadours 16, 17.

FOSTORIA.—ANDRS OPERA HOUSE (Campbell and Veon, managers): Clay Clement to good house Sept. 25. May Pringle Comedy co. week of 5; Big Bonanza 24.

NORWALK.—GARDINER'S MUSIC HALL (S. C. Bradley, manager): House dark Sept. 28-4.

HILLSBORO.—BELLE OPERA HOUSE (Frank Ayres, manager): Ariel Ladies Sextette 7; Callahan's Faust 17.

LORAIN.—WAGNER'S OPERA HOUSE (C. M. Fussell, manager): Murray and Murphy in O'Dowd's Neighbors 7 to big house. Co. excellent; very good satisfaction.

CANTON.—THE GRAND (L. B. Cool, manager): Palmer's Players at popular prices closed a three-nights' engagement 7. Business was poor, and performance very unsatisfactory.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Dark 5-10. McCauley-Patton co. in repertoire 12-17; South Before the War 21.

COLUMBUS.—GRAND SOUTHERN THEATRE (Lee Boda, manager): Lillian Russell to S. R. O. Clay Clement 8-10. ==GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Coon Hollow Sept. 28-3; fair business. The Merry World 19-24. ==HIGH STREET THEATRE (Albert Ovens, manager): Sam T. Jack's Creoles 1-3; good business. Wyoming Mail 5-7; good business. Fields and Hanson 12-14; O'Dowd's Neighbors 15-17.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Baldwin-Melville co. in repertoire 5-10.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Madge Tucker's three days' engagement ending Sept. 30 was not very profitable.

CARROLLTON.—OPERA HOUSE: Macauley-Patton co. in strong repertoire opened house to large and enthusiastic audience Sept. 28-3.

SHERRODSVILLE.—THEATRE: House dark Sept. 28-3. ==MINERVA OPERA HOUSE: House dark 28-3.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endley, manager): Rook's Players closed Sept. 29 to fair business; excellent co. Pulse of New York 15; Harry Clark's Vaudeville and Vitascope co. 16, 17; American Girl 21; Si Plunkard 24.

CIRCLEVILLE.—GRAND OPERA HOUSE (S. J. Henry, manager): A Romance of Coon Hollow 5 to good business.

TIFFIN.—NOLLER'S OPERA HOUSE (Charles L. Bristol, manager): The Columbian Vaudeville co., billed to appear 3, failed to put in an appearance, having disbanded on account of poor business.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Clay Clement in The New Dominion 15; Raney's A Boy Wanted 19; The Prodigal Father 26.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): De Leon's Repertoire co. week of 5 in My Kentucky Home and The Police Alarm to full houses.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Season opened 3 with Sowing the Wind. Business only fair, but audience enthusiastic. The Pulse of New York 17.

FREMONT.—OPERA HOUSE (Heine and Haynes, managers): Baldwin-Melville co. Sept. 28-3 to the largest and best-pleased audiences that any repertoire co. has ever played to here.

MARION.—GRAND OPERA HOUSE (C. C. Stoltz, manager): A Breezy Time 14.

CANAL DOVER.—BIG 4 OPERA HOUSE (Bister and Cox, managers): Wolford and Holmes in The Smugglers, Brand of Cain, and Streets of New York 1-3; big business. J. C. Lewis in Si Plunkard 27.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): The Ideals closed their week's engagement 3, having played to S. R. O. four out of the six nights. Howson's Twentieth Century Band is a strong feature.

GALLIPOLIS.—ARIEL OPERA HOUSE (C. C. Clark, manager): Tompkins's Black Crook to fair attendance 7. Al G. Field's Darkest America 19.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Warren G. Richards pleased a fair house 8. Rentfrew's Jolly Pathfinders 15-17; Gilmore's Band 22.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): May Pringle Comedy co. Sept. 28-3; first three days small houses; last three days at reduced prices to overflow houses; general satisfaction. American Vaudeville and Edison Vitascope co 5; fair and delighted audience. The Merrymakers 14. ==ITEM: Elizabeth Reimer, daughter of Helen Reimer, of one of Hoyt's cos., is the guest of her aunt here.

OREGON.

BAKER CITY.—RUST'S OPERA HOUSE (Phil V. Nebergall, manager): Harry Williams' A Bowery Girl 2 to good business; fair performance. Orris Ober in repertoire opens for a week 12.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Della Fox in The Little Trooper, handsomely supported by Harry McDonough and a fine co. of singers, drew a good audience 11. The performance was heartily enjoyed. Mr. and Mrs. Grandin with a clever co. appeared in a romantic play entitled At the Carnival to fair business 3, and gave a satisfactory performance. Cecil and Edna May Spooner and co. in repertoire at popular prices to good houses week beginning 5. Edna May made a hit with her illustrated songs, and Cecil dittoed with kaleidoscopic dances, which caught the house in great shape. The Baldwins 12 and week. Kellar 21; Nellie McHenry 22; Emily Bancker 23; Too Much Johnson 29; Bunch of Keys 31.

TARENTUM.—ALHAMBRA THEATRE (C. W. Park, manager): Elroy's Stock co. Sept. 28-3 to large receipts; best co. ever seen here at popular prices. J. Harvey Cook and Lotta Church deserves special mention. South Before the War 12; J. E. Toole in Killarney and the Rhine 24.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): Coming: J. E. Toole 27; Sherman's Old Dan Tucker 28; White Crook 28; Tony Farrell 31.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Great Diamond Breaker 3 drew fair house; audience pleased. Joseph Clifton's co. in repertoire, with June Agnott as leading lady, opened a week's engagement 5 presenting Ranch King to good business. White Crook 13.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): J. E. Toole and co. 12; Garry Owen 30.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Thomas W. Keene, accompanied by Charles B. Hanford, gave a very pleasing representation of Julius Cæsar to an overflowing house 5. The piece was mounted handsomely and the co. efficient. Coming: 8 Bells 17.

JEANNETTE.—OPERA HOUSE (Robert Cook, manager): House dark Sept. 28-3. Harry Martell's South Before the War 10.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Barlow Brothers' Minstrels 2; performance good; business poor.

PITTSTON.—MUSIC HALL (C. C. King, manager): The Comedy of Toys 1-3 to crowded house. Gilmore and Leonard in Hogan's Alley 5 turned people away. Audience delighted and almost every act was encored. Gilmore and Leonard were excellent. Barlow Brothers' Minstrels 6; fair performance to fair business. Daniel A. Kelly 8-10; Kellar 16; Hopkins's Trans-Oceanic co. 17.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Wor.

TYPEWRITING

MISS C. P. HAMILTON

Plays and Parts.

Press Notices Duplicated.

NEW YORK THEATRICAL EXCHANGE,

Telephone 1708, 38th St. 1358 BROADWAY.

man, manager): The Sporting Craze was presented Sept. 30-1 to fair business. Among the co are Mr. and Mrs. George Adams and their two daughters Tonina and Lilli, who were warmly received. There are some very good specialty people in the co. The Great Diamond Baker gave excellent satisfaction. Elka Wardell as Rexina Alden was warmly applauded. Co. good; fair patronage. The Sages, hypnotists, opened week's engagement 5 and are drawing full houses. Bunch o' Keys 16; Night at the Circus 17; James Young 20, 21; Miss Philadelphia 26.

NORRISTOWN.—Grand Opera House (John E. Murphy, manager): Stowe's U. T. C. co. gave two performances 3 to large and well-pleased audience. Keller 9.

WILLIAMSPORT.—Lycoming Opera House (Wagner and Reis, managers): The Prodigal Father 5 to a fair-sized and enthusiastic audience. Mr. Wills received an ovation. Byrne Brothers' 8 Bells 12.

LOCK HAVEN.—Opera House (J. H. Mussina, manager): Professor Day, hypnotist, Sept. 28-3 to good business; general satisfaction. House dark 5-10. Frohman's Sowing the Wind canceled date of 12. J. E. Foole in Killarney and the Rhine 15; The Ideals 19-24.

HAZLETON.—Grand Opera House (G. W. Hammond, manager): Daniel A. Kelly in repertoire 1-3 and matinee with good business at popular prices. The White Crook drew a big house 5; performance not satisfactory.

TITUSVILLE.—Opera House (John Galvan, manager): Boston Quintette Club 6; small business; co. good. Walter Kennedy Nov. 5; Stowe's U. T. C. 12; Breezy Time 13; White Crook 16.

SHENANDOAH.—Theatre (P. J. Ferguson, manager): Mr. and Mrs. Grandin in At the Carnival 6 pleased fair-sized house. Hoyt's A Bunch of Keys 13.

BRADFORD.—Wagner Opera House (Wagner and Reis, manager): The Ladies' Club 1 was poorly patronized. Thomas Keene in Richelieu 6; fine support to large audience. American Girl 9; 8 Bells 16.

MONONGAHELA.—Gamble's Opera House (David M. Rose, manager): Frank S. Davidson in Old Farmer Hopkins 6; pleased a small house.

JOHNSTOWN.—Opera House (James G. Ellis, manager): A large audience greeted A Boy Wanted 2 and were delighted with the performance, which was of a rollicking nature; co. large and capable. Carrie Louis looked for 5-10 failed to appear.—Cambria Theatre (Mishler and Myers, managers): Himmelein's Ideals opened a week's engagement 5. The house was packed at every performance. A feature of the performance was Hanson's Twentieth Century Band, which gave an excellent programme between each act and was liberally applauded.

FREELAND.—Grand Opera House (John J. Welch, manager): The White Crook 6 to fair business. J. Walter Kennedy 14.—Item: Manager Welch is attending the Firemen's Convention at Johnstown, Pa., this week.

M'KEESPORT.—White's Opera House (F. D. Hunter, manager): Waite's Comedy co. in repertoire to packed house 5 and week.

MAHANOY CITY.—Grand Opera House (J. J. Quinke, manager): The Man in the Iron Mask 1 to light business; good performance. Mr. and Mrs. Grandin 5 in At the Carnival to a small but appreciative house. Bleak House 7 to good business. Keller 8; Barlow Brothers' Minstrels 9.

POTTSVILLE.—Academy of Music (Ben J. Lander, resident manager): Keller 7 to a $425 audience in the face of a big wheelmen's parade and carnival. Stowe's U. T. C. 10; good business. The Spooners opened a week's engagement 12. The Sporting Craze 22 (return date).

ASHLAND.—Grand New Opera House (Frank H. Waite, manager): Kittie Rhoades 5-10 to fair business and pleased audience. A Bunch of Keys 14.

UNIONTOWN.—Grand Opera House (Beeson and Hirsh, managers): Sowing the Wind 1 to good business; everybody pleased.

CAMBRIDGEBORO.—Sayles Opera House (H. B. Wilbur, manager): House dark week ending 10.

CARBONDALE.—Grand Opera House (Dan P. Byrne, manager): Limited Mail 1; big house; good production. Wang 2; large and appreciative audience. An American Girl 5; fair business; good co. Walter Kennedy in Samson 20, 21.

WEST CHESTER.—Opera House (F. J. Painter, manager): U. T. C. co. 5; performance excellent to S. R. O.

OIL CITY.—Opera House (C. M. Loomis, manager): Boston Quintette Club 5 deserved a larger house for their creditable performance. Y. M. C. A. (local) 6; J. E. Toole 10; Madge Tucker 12-16 in repertoire.—Item: Pat's Birthday booked for Sept. 30 failed to appear.

DANVILLE.—Opera House (P. C. Angle, manager): South Before the War pleased large house 1. Barlow Brothers' Minstrels 12; Old Dan Tucker 15; Wyle Concert 19; Stowe's U. T. C. co. 22; Professor Demott (Y. M. C. A. Course) 24.—Item: W. J. Maxwell, of this city, is in advance of Sporting Craze co.

SHARON.—Carver Opera House (B. F. Davis, manager): The Vernie Lee Comedy co. 5-10 played for their opening piece Panchon the Cricket; house packed to the doors; performance not up to expectations; popular prices prevailed.

ALTOONA.—Eleventh Avenue Opera House (Mishler and Myers, managers): South Before the War 3 drew a large and well-pleased house. Iron Mask 5, 6 to fair business; play well received. Sowing the Wind 7 was thoroughly appreciated by good audience. Himmelein's Ideals 12-19.

BROWNSVILLE.—Three Towns Theatre (L. C. Richie, manager): Farmer Hopkins opened the house to fair business 2. Lizzie H. Wilson Repertoire co. 12-18.

ROCHESTER.—Opera House (C. A. Vanderslice and Son, managers): A Boy Wanted 3 to a packed house; good satisfaction. House dark 12-17.

LEWISTOWN.—Temple Opera House (W. C. Dwyer, manager): Harry Martell's South Before the War 2; performance good. Jane Coombs in the Bleak House 9.

BEAVER FALLS.—Sixth Avenue Theatre (C. Medley, manager): House dark Sept. 28-3. Faust 16; 8 Bells 27.

EASTON.—Able Opera House (Dr. W. K. Detwiler, manager): Della Fox in A Little Trooper filled the house Sept. 30 and delighted the audience. Barlow Brothers' Minstrels 7 gave a good entertainment. The Noss Jollity co. in The Kodak 9, 10.

CONNELLSVILLE.—New Myers Opera House (Charles R. Jones, manager): House dark 5-15.

WELLSBORO.—Bache Auditorium (Dartt and Dartt managers): A. Q. Scammon's co. in An American Girl 7, gave an excellent performance to a fair-sized and very enthusiastic audience.

UNION CITY.—Cooper Opera House (Thomas Cooper, manager): The Mystic Midgets (local) benefit Y. M. C. A. 9, 10. American Girl.

SCRANTON.—The Frothingham (Wagner and Reis, managers): Wang 1 to large business. An American Girl 2, 3 with matinee; all to good business.—Academy of Music (M. H. Burgunder, manager): The Limited Mail 30 to large business; co. good. Mr. and Mrs. Grandin 1, 2 in At the Carnival and Camille, both to light business. Hogan's Alley 3 and matinee to very large business. Barlow Brothers' Minstrels 5 to fair business, giving a good entertainment.—Davis Theatre (George E. Davis, manager): White Crook co. 1-3 to large business. A Bunch of Keys 5-7 to good business.

READING.—Grand Opera House (George M. Miller, manager): Dan Sherman gave Old Dan Tucker to good houses 1-3. Langdon Dramatic co. in repertoire week of 5.—Academy of Music (John D. Mishler, manager): Della Fox in The Little Trooper 1. Man in the Iron Mask 2, 3. In the Heart of the Storm 5, 6. Uncle Tom's Cabin 8.—Gilder's Auditorium (C. Gilder, manager): Fay Foster's Burlesquers gave a good performance week of 5.

CHESTER.—Grand Opera House (Thos. Hargreaves, manager): James Young appeared in Hamlet 8 and showed that his conception of the young prince is all his own and no imitation of any previous Hamlet. The house was well pleased and Mr. Young was obliged to respond to a curtain call. The co. is under the management of Maurice L. Lobe.

CLEARFIELD.—Opera House (T. E. Clarke, manager): Sowing the Wind 8 to large and fashionable audience; co. first-class. Delamater Comedy co. 12-14.

LEBANON.—Fisher Opera House (George H. Spang, manager): The White Crook 7 to a top-heavy and well delighted audience. Stowe's Uncle Tom's Cabin 9.

ERIE.—Park Opera House (Wagner and Reis, lessees): Boston Quintette Club, under the auspices of the local Elks' Lodge, of this city, 7, was a great success artistically but not financially. Montrose Dramatic Circle presented Shamrock and Rose, a romantic Irish drama, to a small audience 8. Wills and Hastings's Roof-Garden 13; 8 Bells 20; Sol Smith Russell 21.

NANTICOKE.—Broadway Opera House (James Kleckner, manager): Hogan's Alley, with Leonard and Gilmore and a good co. packed the house 7 and gave the best of satisfaction.

MEADVILLE.—Academy of Music (E. A. Hempstead, manager): House dark 1-8. The South Before the War 15.

SHAMOKIN.—G. A. R. Opera House (J. F. Osler, manager): Cleopatra, with Edmund Collier as Marc Antony and Mary Emerson as Cleopatra, 1, to fair business and good satisfaction. Owing to managerial difficulties the co. disbanded after the performance. Professor Day, hypnotist, 5-10 to good business. Sporting Craze 14, 15.

MT. CARMEL.—G. A. R. Opera House (Joe Gould, manager): Jane Coombs in Bleak House 8 to a fair and satisfied audience. Jeffreys Lewis as Hortense was well received. Day, hypnotist, 13-17; Sporting Craze 20; Gilmore's Band 29.

RHODE ISLAND.

NEWPORT.—Opera House (T. F. Martin, manager): Shore Acres 5; large and fashionable audience; excellent satisfaction. House dark 6-12.

PAWTUCKET.—Opera House (Abe Spitz, manager): This house opens Nov. 2 with three night co's. and matinees Wednesday and Saturdays. At the present time the house is undergoing a thorough renovating.—Auditorium (I. W. Meikle John and Co., managers): Concert 23 under the auspices of the A. O. U. W. by Hoyt L. Canary, impersonator; Lew Crouch, mandolin and banjo soloist; Brown's University Quartette and other talent. Music by Hawes's Orchestra.

WESTERLY.—Bliven's Opera House (C. B. Bliven, manager): George W. Wilson in Shore Acres pleased a large-sized audience 7. Fannie Rice 28.—Item: William Crehan was here 2 in advance of Oliver Byron's co.

WOONSOCKET.—Opera House (George C. Sweatt, manager): Nellie McHenry in A Night in New York 3, matinee and evening, to rather small houses. Shore Acres 6 to fair house. James O'Neill 8; Nickerson Comedy co. 12-17.

TENNESSEE.

MEMPHIS.—Grand Opera House (R. S. Dougl s, manager): The young Mormon wizard, Eliason, played his first engagement before a Memphis audience 1-3, and made quite an impression, although his business was light. Roland Reed in his new piece, The Wrong Mr. Wright, 5 to a large house, which, in a measure was complimentary to May Montedonico, one of the members of the co. who hails from this city.—Lyceum Theatre (John Mahoney, manager): House opened for season 1 with The Private Secretary to a good-sized house. Gotthold's Gigantic Gathering of Celebrities 2, 3 to fair business. Eugene Newland Concert co. 5, 6; good houses.—Auditorium (Ben M. Stainback, manager): J. C. Stewart co. 1-3 in Betsy Jane to good houses at popular prices. Pringle's Georgia Minstrels coming.—Items: May Montedonico, a member of Roland Reed's co., is a daughter of one of our most prominent citizens and bankers, and was the recipient of social courtesies while here.—The Eugene Newland Concert co. is composed of strictly local talent, but will venture forth as a full fledged traveling co. playing the towns in this section.

COLUMBIA.—Grand Opera House (Barker and Helm, managers): Bisco did very good business Sept. 28-30. Richardson and Primmerston's Georgia Minstrels 19; Maud Atkinson 26-31.

JACKSON.—Pythian Opera House (Woerner and Tuchfeldt, managers): Charles H. Yale's Twelve Temptations Sept. 29 formally opened the season here to a full house and appreciative audience. Richard and Pringle's Minstrels 12. Wallace Brothers' Circus 10.

KNOXVILLE.—Staub's Theatre (Fritz Staub, manager): Frederick Warde with a good co. gave a splendid performance of King Lear Sept. 30; large and cultured audience. Punch Robertson opened for a week's engagement 5 to S. R. O. Della Fox Opera co. 9.

NASHVILLE.—New Masonic Theatre (W. A. Sheetz, manager): The Twelve Temptations Sept. 30, 1 drew large houses. House dark 2, 3; Roland Reed 5, matinee and night, in The Politician, and The Wrong Mr. Wright to packed houses. House dark 6-12; Sam Davis's Dramatic Club of Murfreesboro in the play, Sam Davis, 13, 14.—The Vendome (T. J. Boyle, manager): House dark 29-8. Louis James 9, 10.—Grand Opera House (T. J. Boyle, manager): Richard and Pringle's Minstrels 15-18 at popular prices.

TEXAS.

FORT WORTH.—Greenwall's Opera House (Phil W. Greenwall, manager): Frederic Bryton and his excellent co. presented Forgiven 1, matinee and night, to fairly good houses; play first-class.

GAINESVILLE.—The Gallia (Paul Gallia, manager): A Night's Frolic to a light audience Sept. 29; good entertainment.

MARSHALL.—Opera House (Johnson Brothers, managers): Richards and Pringle Minstrels opened the house Sept. 30 to large and well-pleased audience. A Night's Frolic 6; Fred Bryton in Forgiven 7; Roland Reed 9.

ORANGE.—Gate City Opera House (P. Lausen, manager): House dark week ending 4. The Other Man's Wife 8; good house; performance first-class.

HILLSBORO.—Levy Opera House (Shields and Mendenhall, managers): Dark Sept. 22-8. Dixie Land 8.

GREENVILLE.—King Opera House (J. O. Teagarden, manager): A Night's Frolic 2; poor business; performance good.

DALLAS.—Opera House (George Anzy, manager): Frederick Bryton in Clay M. Green's Forgiven with good support drew large and appreciative audiences 2, 3; Pauline Baxter as Annie Dennison shared the honors with Mr. Bryton.

HOUSTON.—Sweeney and Coombs's Opera House (Henry Greenwall, lessee; E. Bergman, manager): F. C. Bangs with an excellent supporting co. in Jim the Penman drew a splendid house Sept. 29; everybody much pleased. House dark 30. Other Man's Wife 8.

EL PASO.—Myar's Opera House (H. Godwin Mitchell, manager): Dark week ending 3.

VICTORIA.—Hauschild's Opera House (Hauschild Brothers, managers): Otto H. Krause Big Comedy co. 5-10; Al Field's Minstrels 15.

DENISON.—Opera House (Milton L. Eppstein, manager): Frederic Bryton in Forgiven Sept. 30 to fair performance and attendance; support not up to the standard. A Night's Frolic 1; performance good and co. deserved better house. Jim the Penman 8; Private Secretary 10; McIntyre and Heath 16.

AUSTIN.—Hancock Opera House (Rigsby and Walker, managers): Jim the Penman 1, matinee and night; poor business. McIntyre, Heath and Lizzie Evans in Dixie Land 2; small but pleased audience. Bert Coote and Nick Long in The Other Man's Wife 12.—Millette's Opera House (Charles Apple, manager) Dark all week.

WACO.—The Grand (Sid H. Weis, manager): Jim the Penman was presented by F. C. Bangs, Edith Rice, and an excellent supporting co. 3 to a fair-sized audience; performance highly received. In Dixie Land 7; Roland Reed 13; Bert Coote and Nick Long 15; Private Secretary 17; Corinne 19; 8 Bells 20.

NAVASATA.—Opera House (M. Gabert, manager): McIntyre and Heath in Dixie Land Sept. 29; performance good; business poor. Hemponi Quartette 5.

MARLIN.—King's Opera House (G. A. King, proprietor; Chester Hale, manager): Season opened with Ruby La Fayette co. Sept. 28-2 in repertoire; poor attendance; poor co. House dark 5-10.

PARIS.—Peterson Theatre (Weiss and Doris, managers): A Night's Frolic Sept. 28 to poor business; performance fairly good. Frederick Bryton in Forgiven to very good house; general satisfaction.

BRYAN.—Grand Opera House (John B. Miker, manager): McIntyre and Heath in Dixie Land Sept. 29 to a good business; co. excellent and play well received.

CALVERT.—Casimir's Opera House (J. P. Casimir, manager): McIntyre and Heath in In Dixie Land opened the season here Sept. 30 to good business; general satisfaction. Ruby Lafayette co. 6.

SEGUIN.—Klein's Opera House (H. Friedlander, manager): Dark 1-8. Eberhart's Band 17.

YOAKUM.—Front Street Theatre (Baby and Moreland, managers): Western Troubadours open the season 10. Otto H. Krause co. 19-21; Ruby Lafayette 29-31.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): Gus Heege in A Genuine Gentlemen Sept. 28, 29. First night house packed; good house second night. Coming: Bowery Girl; Madame Sans Gêne.—Grand Opera House (J. B. Rogers, manager): Stock co. opened 28 in Lost Paradise and had good houses all week.—Items: When George Edeson made his appearance opening night there was a storm of applause, during which a gentleman rose in the audience and welcomed him once again to Salt Lake, and in behalf of thirty friends presented him with a huge bouquet of flowers. Walter Edwards received similar treatment. Blakemore also got a reception. There is no doubt but that the feeling towards these people is genuine. Of the new people in the co. several made distinct hits. The orchestra is under the baton of Professor Carl Zehnter, and first-class.—Julia Dean went East this week to New York, where she has prospects of an engagement.—Professor Bristol's educated horses open at the Lyceum 5 for one week.

OGDEN.—Grand Opera House (Joseph Clark, manager): Gus Heege in Genuine Gentleman to one of the finest houses of the season 1. Professor Bristol, with his trained horses 2, 3 to interested houses. The Bowery Girl 7.

VERMONT.

BRATTLEBORO.—Auditorium (G. E. Fox, manager): House dark 2-7.

BENNINGTON.—Opera House (F. M. Tiffany, manager): Side Tracked 2 to good business; specialties were good and co. gave satisfaction. Morrison's Faust 7 to crowded house. Saved from the Sea 9; Sinbad 13; Ian Maclaran, lecture, 14; Thomas Keene 16; Hoyt's Texas Steer 17.

BELLOWS FALLS.—Opera House (Brosnahan and Blakley, managers): Widow Bedott 3 to small house. Specialties fine and co. first-class. Neil Burgess in New County Fair 5; Saved from the Sea 7 to fair house; audience well pleased.—Item: Brosnahan and Blakley are in New York on business.

VIRGINIA.

RICHMOND.—Academy of Music (Thomas G. Leath, lessee and manager): Rhéa's production of Mary Stuart and Josephine were not greatly admired 2, 3. She was greeted with small houses. Della Fox in Little Trooper and Fleur de-Lis to very large and fashionable audiences 6, 7. The performances were delightful, and she was greeted with enthusiasm. Sowing the Wind 13, 14; Robert Downing 15-17.

PETERSBURG.—Academy of Music: House dark 5-10. Rhéa booked for 8, cancelled.

ALEXANDRIA.—New Opera House (Roy D. Hussler, manager): House dark Sept. 28-5. Coming: Pauline Davidson and Tony Cummings 26; Wang's Minstrels Nov. 13; Black Patti 16.—Items: The Gem Theatre has been turned into a democratic headquarters.

NORFOLK.—Academy of Music (A. B. Duseberry, manager): Whitney Opera co. gave a very brilliant performance of Rob Roy Sept. 30 to S. R. O. and much applause. Rhéa in Mary Queen of Scotts 6 to fine business.

LYNCHBURG.—Opera House (F. M. Dawson, manager): Banctoft, the magician, 2; good performance to fair house.

STAUNTON.—Opera House (W. L. Olivier, manager): Buckley's big stock co. opened for a week in repertoire 5 in Wages of Sin to large audience. Best popular price co. seen here for several seasons. House dark week of 12.

CHARLOTTESVILLE.—Jefferson Auditorium (J. J. Leterman, manager): Rhéa Sept. 30-1; good business; first-class performance. Lethagwell-Darling co. week of 5; fair business; good co. Mabel Paige week of 19 canceled.—Item: Barlow Brothers' Minstrels 16. The co. managers all congratulate Manager Leterman upon his new house, which is a gem.

WASHINGTON.

SEATTLE.—Theatre (P. B. Heliner, manager): Professor McIvor Tyndall, The London Mystic 2.—Third Avenue Theatre (William Russell, manager): Season reopened with White Squadron Sept. 28-30. Land of the Midnight Sun 1-3 to splendid business.

TACOMA.—Theatre (S. C. Heilig, manager): House dark Sept. 30-5.—Ninth Street Theatre (W. J. Fife, manager): House dark 30-5.

NEW WHATCOM.—Light House Theatre (E. E. Whitmore, manager): Hepburn Opera co. Sept. 27-29; good co.; light business. Among the Breakers and Checkmated 30-3 by a local co. to good business.

SPOKANE.—Auditorium (Harry C. Hayward, manager): Town Topics to a large audience 1 and was well received. Fast Mail to fair business 3.

WEST VIRGINIA.

CHARLESTON.—Burlew Opera House (N. S. Burlew, manager): Frank Jones in A Yankee Drummer 5; fair business. Tompkins's Black Crook 6; Field's Darkest America 16.

HUNTINGTON.—Davis Theatre (B. T. Davis, manager): A Yankee Drummer 6 to poor business. Black Crook co. 9.

WHEELING.—Opera House (F. Riester, manager): Sowing the Wind 2 stronger co. than last season, drew only fair business on account of political excitement. Baldwin, the White Mahatma, 19-24; Harry Montague 27, 28.—Grand Opera House (Charles A. Feinler, manager): The Dazzler 1-3; fair business. The Great Diamond Breaker 12-14; James Thornton Vaudeville co. 15-17; Pulse of New York 19-21.

WISCONSIN.

JANESVILLE.—Myer's Grand Opera House (William H. Stoddard, manager): Green Good's Man to a small house Sept. 30. Wood's Jersey week beginning 5.

EAU CLAIRE.—Grand Opera House (O. P. Burlingame, manager): Myrty Frence, of this city, gave a concert Sept. 29 to a very large audience. Digby Bell and Laura Joyce Bell 5 to a very fair audience; performance very good. Eddie Foy in Off the Earth 9.

RACINE.—Belle City Opera House (J. B. Johnson acting manager): Eddie Foy in Off the Earth Sept. 30 to good business. Costumes and scenery bright and new. Catchy musical numbers and specialties. Midnight Bell 11; Charles Gardner 17; Robert Mantell 22.—Lakeside Auditorium (W. C. Tiede, manager): Dark week 21-3.

FOND DU LAC.—Crescent Opera House (P. B. Haber, manager): In Old Kentucky Sept. 29 to full house; delighted audience. Nellie Elting as Madge Brierly received special attention.

LA CROSSE.—Theatre (J. Strasilipka, manager): The Columbian Opera co. and congress of comedians to a good business week ending 3, with the exception of Sept. 29, when Charles H. Yale's Newest Devil's Auction appeared and had a large audience. This attraction gave satisfaction. The Columbian Opera co. continue through week commencing 5.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): Frohman's co. presented Charlie's Aunt 3 to a large and very much amused audience. A Midnight Bell 9; The Ensign 12.

PORTAGE.—Opera House (A. H. Carnegie, manager): Hyer's Sisters 5-10 opened to a packed house.

BARABOO.—The Grand (F. E. Shults, manager): Green Good's Man Sept. 29; fair and appreciative audience. Prof. McEwen, mesmerist, 5-10; pleasing performances; fair business.

SHEBOYGAN.—Opera House (J. M. Kohler, manager): Eddie Foy in Off the Earth to a good house 5; support fair; the cleverest little woman in the co. is Mary Marbro; in the character of Dimples she is unexcelled. Charles A. Gardner in Fatherland 7.

STEVENS POINT.—The New Grand Opera House (J. A. Ender, manager): Hoyt's A Midnight Bell 8.

WEST SUPERIOR.—Grand Opera House (Robert Kelly, manager): The Falstaff co. opened a week's engagement 5 to fair business; performance good.

WYOMING.

LARAMIE.—Masonic Hall (William Marquardt, manager): New York stock co. 5-10; good co.; opened to S. R. O. G. A. R. Fair 12-15; Si Perkins 22.

CANADA.

TORONTO.—Grand Opera House (O. B. Sheppard, manager): The Merry World opened 5 to a large house. It is the cleverest burlesque ever seen here. Mlle. Catharine Bartho, Ben F. Gunnell, Eva Tanguay, Louis Wesley, and Louise Dempsey made individual hits. Emily Bancker 8-10; John Griffith 12-17.—Opera House (Ambrose J. Small, manager): Hopkins's Star Specialty co. opened 5 to good business. Many of the entertainers have been seen here before, and, as they are favorites, need no comment. The others on the bill are Ford and Francis, Sharp and Platt, Rosie Rendel, H. Benners, and Carroll Johnson. The Three Guardsmen 12-17.—Robinson's Music Theatre (H. H. Lamkin, manager): Dorothy Deming in her wonderful illusion dances is crowding the house at every performance. Marie Halton, Anderson and Livingston, A. M. Tutt's Pickaninnies, Otto Lyon, Ivy Moss, Lew H. Cooper, Edward Flores, Nicolas de Vesnosi, and the Vitascope complete a first-class bill.—Princess Theatre (O. B. Sheppard, manager): Anna Eva Fay opened a week's engagement 5, and is playing to large houses. Miss Fay is very clever, and in her cabinet work completely mystified the large audience. Some of the specialties introduced were very clever, and include Neil Litchfield, Stella Miller Litchfield, and William W. Rhoods.—Massey Music Hall (I. E. Suckling, manager): The hall was crowded 6, the attraction being Jessie Alexander. The programme rendered by Miss Alexander was one of great versatility, and she was uniformly successful in every number. The band of the 48th Highlanders played a select programme throughout the evening. Seidl's Orchestra 20, 21.

MONTREAL.—Academy of Music (Sparrow and Jacobs, managers): David Henderson's Extravaganza co. opened in Sinbad to fair business 5. The production is a full one from a spectacular point of view, but the burlesque is weak. Harry Carter works hard with a rather impossible part, and the Rube specialty of Dixon, Bowers and Dixon is very clever. Chevalier 19-24.—Queen's Theatre (Sparrow and Jacobs, managers): Ida Fuller Vaudeville co. opened to big business 5, and gave a first class performance. Miss Fuller's dances were loudly applauded. Leona Mitchell, the living doll, made a distinct hit. The Nichols Sisters, John Burke, the Valdares, and others filled out an excellent bill. Saved From the Sea 12-17.—Theatre Royal (Sparrow and Jacobs, managers): Side Tracked opened to big business 5. E. H. Connor made a hit as the tramp. Some clever specialties were introduced, and the piece is well staged. The Tornado 12-17.—Theatre Français (W. E. Phillips, manager): The stock co. opened 5 to big business in Credet Lorraine. Beryl Hope as the countess made an emphatic hit. Georgie Parker, the soubrette sunbeam, headed an excellent vaudeville bill.—Item: A season of grand opera, commencing early in November, will be given at the Monument National under the management of Mrs. Frank Murphy.

ST. THOMAS.—Duncombe's New Opera House (T. H. Duncombe, manager): Boston Quintette Club gave an exceptionally good concert programme Sept. 30 to very fair house. Almost every number was enthusiastically encored. The Three Guardsmen 1 to good business. Paul Cazeneuve as D'Artagnan gave a good interpretation of the role, and was well supported. The co. played a return engagement 5, but the date was not sufficiently advertised, and the audience was only fair. The Heart of Chicago 6; William Owen in repertoire week of 8.—Item: The improvements to the new Grand Opera House are nearly completed, and the management expect to open shortly.

BERLIN.—Opera House (G. O. Phillips, manager): Cazeneuve's Three Guardsmen 9, 10; Heart of Chicago 14.—City Hall: G. B. Williams, Shakespearean lecturer, 8.—Item: Miss Maynard, late with the Owen co., has resumed her place in Fanny Davenport's co. Her position has been filled by Louise Meredith, last year leading in The Iron Mask co.

CHATHAM.—Grand Opera House (Henry A. Rispin, manager): The Golden Giant Mine was creditably produced Sept. 30 to good business by a capable co., under the direction of Hall Harrington, O. B. Cragg leading. Lincoln J. Carter's The Heart of Chicago by a good co. 5 to crowded house. John Griffith's Faust co. 9.—Item: R. C. Kinney, of Detroit, is now sole proprietor of the Grand, and has control of a Canadian circuit in connection therewith.

BROCKVILLE.—Grand Opera House (F. J. Ritchie, manager): Emily Bancker in Comedy and Tragedy as a curtain-raiser, followed by Our Flat, pleased a large audience 1. Professor Wormwood's Monkey Theatre gave three performances 5, 6 to packed houses. Lillian Kennedy in The Deacon's Daughter 8; The Burglar 12.—Victoria Hall: Cullerton's Vaudevilles 7-10.

KINGSTON.—Martin's Opera House (W. C. Martin, manager): Professor Wormwood's Dog and Monkey Theatre 2, 3 to large audiences; very funny performances. Emily Bancker 5 in A Divorce Cure to a large house; high-class performance. Miss Bancker proved herself to be a very versatile actress in the curtain-raiser, Comedy and Tragedy. Lincoln J. Carter's Tornado 8; Lillian Kennedy in The Deacon's Daughter 10.

ST. JOHN.—Opera House (A. O. Skinner, manager): Sawtelle's Dramatic co. in Our Angel, and Unknown Sept. 29; Against the Stream, and Little Trooper 30; Poor's Fifty, and Hoop of Gold 1; Unknown, and Buckeye 2; Little Trooper, and Streets of New York 3 to very large and highly delighted audiences. Co. started the second week of engagement in Hoop of Gold, and Phoenix to big audiences 5.

WINNIPEG.—Bijou Theatre (W. H. Leach, manager): House dark week of 3.

HAMILTON.—Grand Opera House (F. W. Stair, manager): The William Owen co. 1-7 presented Hamlet, Romeo and Juliet, Much Ado About Nothing, The Lady of Lyons, and Richelieu; performances good; business fair. The Merry World 8; Dan McCarthy 9; Heart of Chicago 10; Emily Bancker 17.

LINDSAY.—Academy of Music (Fred Burk, manager): Dan McCarthy in The Irish Greenhorn 2 to a large and well-pleased house. The Tornado 5; Guy Brothers' Minstrels 15; The Burglar 19; Monkey Theatre co. 23-24; Side Tracked 29, Heart of Chicago 30.

BARRIE.—Grand Opera House (John Powell, manager): Dan McCarthy in The Irish Greenhorn 3 to crowded house; performance exceedingly poor. Heart of Chicago 17; The Burglar 21; Guy Brothers' Minstrels 22.

COBOURG.—Victoria Opera House (Thomas J. Wark, manager): Dan McCarthy and co. opened the house 1 in The Irish Greenhorn to a large audience. Guy Brothers' Minstrels 5.

WOODSTOCK.—Opera House (Charles A. Pyne, manager): Harold Jarvis concert 1 pleased a fair-sized audience. Paul Cazeneuve in The Three Guardsmen 6 to small house, due largely to the disagreeable weather. The performance throughout was excellent, Cazeneuve giving an admirable portrayal of the impetuous D'Artagnan, John C. Hickey, a forceful characterization of the crafty Richelieu, while Templeton Evans, as the faithful Constance, both looked and acted the part to perfection. Mae Fowler's and Marie Falls's impersonations of Anne of Austria and Lady de Winter, respectively, were marked by rare dramatic strength, and the remaining roles very capably assumed. Heart of Chicago 8; Emily Bancker 16.

QUEBEC.—Academy of Music (B. Sewell, manager): Professor Carpenter 5-10 opened to good business.—Jacques Cartier Hall: Mrs. General Tom Thumb co. 8-10.

BELLEVILLE.—Powers Opera House (Powers Brothers, managers): Guy Brothers' Minstrels 2 to a fair house, with a well balanced co. Tornado 7; Lillian Kennedy in The Deacon's Daughter 9.—Carman Opera House (Lecair and Lesser, managers): Emily Bancker in Our Flat 6 pleased a very large and fashionable audience. The Monkey Theatre co. 12, 13; The Burg ar 15.

OTTAWA.—Grand Opera House (John Ferguson, manager): The Tornado 9, 10; Side Tracked 12.—Grant's Music Hall (Harry Lindley, manager): Ivrose and Evaline, novelty dancers, and Ava Armstrong, minstrel, head a vaudeville co. which drew fair audiences 5-10.

GUELPH.—Royal Opera House: Dan McCarthy 7, Heart of Chicago 9; Emily Bancker 12; Golden Giant Mine 14.

LONDON.—Grand Opera House (A. E. Roote, manager): Paul Cazeneuve in The Three Guardsmen 2, 3 to fair business; good satisfaction. The Heart of Chicago 7; good performance to only fair attendance; the piece was well received. Dan McCarthy in The Irish Greenhorn 10. Emily Bancker in A Divorce Cure 14.—Items: W. J. Clarke, brother of John L. Clarke, the comedian, has been engaged as treasurer at the Grand.—Frank Kirchmer, who was manager of the Grand here six years ago, and who left here to take the management of the Academy of Music, Toronto, died there 6, aged forty-six years.

THE FOREIGN STAGE

GAWAIN'S GOSSIP.

Sundry Rows and Dissensions Still Rule in London.—Irving's New Napoleon.—Items.

[*Special Correspondence of The Mirror.*]

LONDON, Oct. 2, 1896.

I grieve to again have to start my letter by stating that the theatrical barometer still points to "stormy"—not to say cyclonic. It was only the other day I had to tell you of disturbances at the Shaftesbury where The Little Genius is beginning to achieve quite a run—for this house.

LIONEL BROUGH AND SIDNEY BROUGH.

Now, alas, it is my painful duty once more to chronicle in connection with this house quite a typhoon of temper. This is perhaps not surprising when you come to consider that there are some eight "managers" concerned with the Shaftesbury, each representing different and conflicting interests. It is true that this variegated syndicate is collectively described as the "Theatrical Enterprises, Limited," but the combination is none the more harmonious on that account.

The latest Shaftesbury trouble, however, involves another syndicate, namely, "The Gaiety Company, Limited," the managing director of which, as you know, is the many-theatred George Edwardes. Fierce arguments have arisen during the last few days as to whether the Gaiety people have or have not entered into an arrangement with the Theatrical Enterprisers to secure the "sole rights" of the already overboomed Armenian opera, written by Cecil Raleigh (who is as volcanic as he is vivacious), and Seymour Hicks, who is pretty smart in the acting line, but in business matters something of a fizz-gigg. Of course you know what a fizz-gigg is? If not, overhaul any juvenile celebrant of the gunpowder plot attributed to the late lamented Guy Fawkes, and, when found, take notes of him.

But, to resume: Raleigh stated that G. E. had "secured" the above-named rights. A. H. Chamberlyn, who generally seems to elect himself spokesman for the Theatrical Enterprisers, declared that Raleigh was wrong, and that he (C.), acting on behalf of the said Enterprisers, had simply entered into an arrangement with Edwardes that the Gaiety company and the Shaftesbury ditto should "exploit" the Armenian piece together, the Gaiety folk finding certain important artistes, and the Shaftesbury firm to provide all matters concerned with the front of the house, both companies to equally divide the profits. Chamberlyn sent to yours truly a long letter on this theme; but the above is the gist of it, so why quote more?

Now, George Edwardes (on behalf of the Gaiety Company, Limited) has absolutely and unreservedly denied to me all Chamberlyn's statements in this connection, and of course herein comes the crux. G. E. avers that he never saw Chamberlyn at all in this matter. What took place (says E.) is this: Walter Pallant, a well-known Stock Exchanging director of the Gaiety company, saw Chamberlyn with a view to arranging with the Shaftesbury's many managers for the transference thereto of My Girl when it has to be removed from the Gaiety to make room for the new circus play now in preparation there. Presently, however, not being desirous of further parley, the Gaiety folk withdrew from all negotiations. During the week fresh denials and counter-denials have been flying around, and altogether it is, as the man says in the play, a pretty little quarrel as it stands. Meanwhile the said Edwardes and company have their collective eye on another West End house (one recently reopened) for the transference of My Girl, which is now playing to big business. Edwardes is also deep in plans for sending a new and very fine and large company to your side to play, among other things, the aforesaid Gaiety circus piece, and haply the opera based on Madame Sans Gêne—concerning which, as Knight Irving remarked in his post curtain oration the other night, a great deal of "twaddle" has been written.

Do not think, however, that I have finished my grievous recital of ructions. Alack-a-day—and woe is me!—far from it. Dissensions have also set in at Old Drury, which "national" theatre has just been secured from May next (with several "options" of renewal) by Arthur P. Collins, who "grew up" stage-managerially with the late Sir Augustus Harris. The grievance is that Collins has secured this theatre "over the head"—so to speak—of ex-Tragedian John Coleman, who is still running The Duchess of Coolgardie there—thanks, it is reported, to the "backing" of Barney Barnato and Co. Coleman has only a ten weeks' lease, but he had hoped to extend this after Oscar Barrett's pantomime season. (Bad feeling has, I grieve to say, been also engendered between Charles Wyndham, the senior manager of London, and James Welch, who is our most junior metropolitan manager. Welch, a droll little low comedian, who has helped to enliven—as far as any one could enliven—the lugubrious performances of the "Independent" Theatre Company, last season was cast for a tiny part in Rosemary. Since then, however, as already notified to MIRROR readers, little Welch went in for management "on his own" at Terry's, where he put up James Mortimer's Gloriana—renamed My Artful Valet. This play has of late been showing signs of prospering at this hitherto none too prosperous house; and Manager Welch would fain have continued his managerial career awhile. Wyndham, however, by virtue of a previous contract, insists on Welch returning to the cast of Rosemary when he (Wyndham) reopens the Criterion with that charming play next Tuesday. Wherefore, Welch puts his managerial shutters up to-morrow (Saturday).

It hurts me likewise to have to announce wild and whirling quarrels which have recently set in during the rehearsals of H. J. W. Dam's new play, A White Silk Dress, written around Arthur Roberts. This was to have been produced at the Prince of Wales's last Saturday; but, owing to Partner Hans Lowenfeld quarreling with "Producer" Hugh Moss (one of our best producers, by the way), Moss some days after resigned his seals of office and loftily made his exit. Whereupon postponement set in. But, at the moment of writing, the piece is billed for to-morrow night.

As some set off to the above unpleasant programme of splenetic and rash proceedings, I am glad to be able to announce that the reconciliation between H. J. Leslie and Charles Wilmot concerning the Olympia (a reconciliation hurriedly referred to by me at the moment of mailing last week) has remained firm. Leslie took possession of the theatre last Saturday afternoon, and has since been busily engaged in rehearsing his Pilgrim's Progress play. What will become of the other dramatic version of this allegory, which was sought by another syndicate to be run at the Olympic, this deponent at present sayeth not, for the simple reason that he do-sn't know. Pending Leslie's production, he will sublet the theatre to Gilbert Elliott, a well-known touring manager, who was a few years ago burned out of the Exeter Theatre, where he achieved many rescues. The said Elliott will, I gather (as I am about to post), produce at the Olympic a new gory drama entitled A Crown of Thorns.

It is painful to have to record that on Wednesday night a terrible fire occurred at the Livermore Brothers' Music Hall in Aberdeen and that several men, women and children were killed, and a large number injured in the awful panic that ensued. Another tragic occurrence of the week has been the shocking end of the celebrated black-and white artist, Fred Barnard, who was burnt to death through smoking in bed. Poor Barnard, who was a cousin of the Wizard Horcat, was a real humorist, as his thousands of comic drawings testify. Also he could upon occasion manifest a high dramatic quality, as witness several of his famous illustrations to the works of Dickens. Of late years our poor friend had given way to drink, which he took in "bursts," ever and anon, however, developing quite a spell of sobriety. In other respects he was a kind and genial fellow, and no one's enemy but his own. His large number of theatrical friends will sincerely mourn his loss.

Poor Bessie Bellwood was buried on Tuesday at the Roman Catholic Cemetery, Leytonstone, Essex, amid a large gathering of people, which did not include so many of her professional brethren and sisters as might have been looked for. Wreaths, however, abounded, and even rhymes, mostly concocted, I fear, with a view to bold advertisement. Bessie, who, if somewhat limited in her range, had a real sense of humor, would have smiled some had she seen these and kindred "in memoriam" tributes. And, I am sure, she would have been surprised, or "flabbergasted," as she would probably have said, had she read some of the obituary notices concerning her. Poor, kindly, generous, erratic Bessie! May she rest in peace!

An amusing set of paragraphs of happily quite another and livelier kind have broken out in a sort of rash, as it were, on the general newspaper face this week. These have severally related to the many telegrams sent by the touring and other theatrical managers and companies to congratulate our Beloved Queen on having reigned longer than any other English monarch. These "pars" have also, of course, related how Her Gracious Majesty's private secretary graciously wired H. G. M.'s gracious thanks to the wirers. One need not complain of these outbursts of loyalty towards the good Victoria, for she is indeed a sovereign worth her weight in gold. But still one cannot help wondering, like that late great theatrical manager, Vincent Crummles, Esq., "how these things get into the papers."

Speaking of royalty, George Alexander has just secured the lease of the theatre thus named, up in Dean Street, Soho, the theatre lately run so successfully by Arthur Bourchier. I refrain from the obvious wheeze about Alexander sighing for more worlds to conquer, and merely pass on to observe that he will commence business at the Royalty with a new play adapted from the French by Justin Huntley McCarthy, son of Justin, the novel-writing M. P., and husband of Cissy Loftus, daughter of Marie, the "serio." Alexander some time ago arranged for the said McCarthy, Junior, to adapt for him another version of Le Bossu, which John Brougham adapted for Fechter, under the name of The Duke's Motto. Alexander has also commissioned Carton and Pinero to write plays for him, and he has likewise arranged for a dramatization of H. S. Merriman's novel, "The Sowers." All these plays G. A. intends for the St. James's, whereunto he returns on the 20th, after touring with The Prisoner of Zenda, with which he will reopen, while he is preparing Carton's piece, which is still called by the name I gave awhile ago, The Tree of Knowledge. By the way, I must confess I was somewhat startled to read the other day that your Nat Goodwin intends to play the two leading parts in The Prisoner of Zenda in Australia. From what I have seen of Goodwin in this city both on and off the stage, I regard him as a fine comedian and a real humorist. But I cannot imagine him in these mostly romantic characters, can you? I should as much expect our Arthur Roberts, who so strongly resembles Nathaniel in manner, to take this "dual role." But a light breaks in upon me! Perhaps it is a burlesque that N. G. has his eye upon.

Sir Henry is doing tremendous business with Cymbeline at the Lyceum, and I do not find that he is moved (at least "not much moved," as poor old Othello says) at the news which has reached us from New York, that his old friend, Richard Mansfield, is about to put up Richard III., and even Cymbeline, before he (I.) comes over to see you again. Irving is deeply meditating his forthcoming impersonation of Napoleon in Madame Sans-Gêne. He has confided to me that this is to be quite a new Napoleon, and he seems to have good reasons for the faith which is in him. Meanwhile, we hear no more concerning that Washington play, which is said to be preparing on your side for our Irving. Again, I refrain from an obvious wheeze wherein one might verbally play around Washington Irving, etc., etc.

The aforesaid Coleman, resting momentarily from his managerial labors at Old Drury, has been interviewed in to-night's *Globe*, the interviewer being, as I suspect, that astute and ubiquitous theatrical journalist, Davenport Adams. Among other things, the King Cambyses-like Coleman says that he has up his capacious sleeve an adaptation of a play of Shakespeare's, upon which he has worked on and off for the past seven years. He refused to mention the name of this play, but I may tell you that it is Pericles, Prince of Tyre, which has not been played on any stage since that great actor, Phelps, did it at Sadlers Wells about thirty-six years ago.

I have just heard that The Belle of Cairo may not be produced by May Yohe at the Court after all. It was due there next Monday.

Lionel Brough, who has been a most valued comedian and character actor almost from his youth up, is too well known in the States to need much introduction to MIRROR readers. We say "almost from his youth up," for, like his distinguished brothers, Robert and William (both very humorous literateurs, poets and playwrights, especially Robert), "Lal," as he is called, started at first in the journalistic line. He soon, however, took to the stage, where his rich native family humor stood him in good stead. He played for many years with Toole, Irving and Wyndham. The two latter were, like himself, members of Toole's touring company. Brough, after a long course of burlesque and kindred work, anon blossomed forth as the best Tony Lumpkin, Acres, Touchstone and Bardolph on the English stage. Among the earliest chief parts he "created" in England were Uncle Ben, in Dearer than Life; Spotty, in The Lancash're Lass; and Bumble, in Oliver Twist, when the present Mrs. Labouchere (Henrietta Hodson) was the Oliver; Toole the Dodger, and Irving Bill Sikes. Brough's latest new part was the Laird in Trilby. "Lal" is an inveterate anecdotist, and is much in demand at clubs, at homes, "smokers," matinees, benefits, etc., for his humorous stories. Our picture shows him in the act of relating one of these yarns to his son, Sydney, who is one of the brightest and best humorous *jeune premiers* on the English stage, and is, therefore, no disgrace either to his uncles, Robert and William, his papa, Lionel, or his dashing cousin Fanny.

GAWAIN.

NOTES FROM ABROAD.

A young woman, Gena Coppin, is treasurer of George Rignold's company in Australia.

Sir Henry Irving will formally open the new library at East Dulwich Oct. 24.

Billie Barlow is engaged as principal boy for the Christmas pantomime at Brixton.

Justin Huntley McCarthy has Anthony Hope's permission to dramatize "A Man of Mark."

Brandon Thomas, author of Charley's Aunt, is said to be writing a farce-comedy for London production by Thomas E. Murray.

Marie Corelli announces that she does not care whether her dramatization of her story, The Sorrows of Satan, succeeds or fails.

E. S. Willard leaves England for America at the end of October.

For Faith and Freedom, or the Sorrows of Armenia, is to tour the English provinces, with Mary Austin as the star.

A Trip to Chicago is successful in England.

Coquelin is a sufferer from rheumatism

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Every evening 8:15. Matinees Wed. and Sat. at 2
Most fascinating performance in town.
George Edwardes' Japanese Musical Comedy THE
GEISHA
Dorothy Morton, Mark Smith, Van Rensselaer Wheeler, William Sampson, Eric Scott, and Violet Lloyd.

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CHARLES E. EVANS . . . . . Proprietor
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A PARLOR MATCH
and the beautiful Parisienne
MLLE. ANNA HELD
Only Matinee Saturday.

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Mr. E. H. Sothern
in a new romantic play
An Enemy to the King
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LESTER AND WILLIAMS,
Mollie Thompson, Mays and Hunter, Vanleer and Barton, Lew Bloom and Jane Cooper, Farley and Welch, Johnson and Johnson, Healey and Sanders, Mons. Nizarros, Bertha and Johnny Gleeson, Lowell and Lowell, Tilzer and Sidney, the Houdinis, and others.

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UNION SQUARE THEATRE
E. F. ALBEE, - - General Manager.
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Successful Since July 5, 1893.
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Broadway and 29th Street. Matinees Tues and Sat.
Joseph Herbert's Burlesque on The Geisha
THE CEEZER
Music by John Stromberg. A Great Hit.
Bessie Bonehill, Ross & Fenton, Sam Bernard

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Reserved Seats, Orchestra Circle and Balcony, 50 cts.
The Cherry Pickers
By Joseph Arthur.

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With Henry E. Dixey, Theresa Vaughn, George Fortescue, Charles Bigelow, Fred Solomon, and 80 others.
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Supported by John G. Sparks and an excellent cast in the latest melodramatic success,
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Monday, Oct. 19—A Night at the Circus.

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Presenting a new Comedy, entitled
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The best and most popular comic opera New York has ever seen.
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IDA FULLER
And Her Elite Vaudeville Company.

TELEGRAPHIC NEWS

Business at the Theatres Continues Good--Hall's Chat of Persons and Plays.

CHICAGO.

(*Special to The Mirror.*)

CHICAGO, Oct. 12.

The theatregoers are enjoying a number of very popular attractions here now and the business is most gratifying to the managers. Of course the big celebration of Chicago Day (last Friday and Friday night) interfered somewhat with the attendance at the playhouses, but the average for the week was excellent. The sound money parade was the biggest turnout of men I have seen together, and I have not seen a Bryan man since then. I am very much afraid that Willie J. will have a paper house in Illinois Nov. 3. Mark Hanna is a great advance man.

We have two novelties this week. At the Columbia, Fregoli was well received last night by an enthusiastic audience, and his unique performance made a big hit. He is ably assisted by Press Eldridge, in monologue, and a clever musical team. The indications are that the talented foreigner will repeat the business done by In Gay New York, which packed the big house for two weeks. Fregoli is here two weeks, and he will be followed by Under the Polar Star, Brady's great melodrama, with Grace Henderson, W. H. Thompson, Frank Carlyle, and the original New York cast.

Ed Anderson, manager of the Anderson Theatre company, writes me from Saunemin, Ill. (new town), and sends Juanita McCarthy for the soubrette album. She tells him that her line is "soubrettes and ingenuities." A good line! Manager Anderson sends me a letter from Valparaiso, Ind., in response to his "ad" for a leading man. The applicant writes as follows, "Can play juvenile leads and will work cheap. Am only amateur, but good critics have told me I was equal to the professional. Am 5 ft. 10 in., coal-black hair, wear wavy, heavy set, and weight 175 lbs. Well trained athlete, having record as football player. My Bro. is excellent pianist (!). Two years experience in first-class variety houses. We are both graduates of one of the best Indiana universities. I will work for ten (10) dollars per week and traveling expenses. My Bro. will work for $ (15) dollars per week and traveling expenses. Have made local success in Dudley Middleton in Linwood and Ned Singleton in My Partner. You know if you can use us." Here are a couple of bargains for some careful manager.

Our second novelty this week is Chimmie Fadden, which had a big house last night at the Grand. Mr. Hopper made a hit in the title role, and his songs went well, especially "Pretty Kitty Hogan," written for him by John L. Golden. Marie Bates, G. F. Nash, and Will Cooper gave excellent support, and Chimmie will no doubt do well during its stay.

I had a quiet wedding in my private office the other day. It was the quietest wedding I have ever seen. The contracting parties were both deaf mutes. Fortunately my old friend Tony Denier, the clown, happened to be calling upon me, and he acted as interpreter of the ceremony. The happy pair went away with a marriage certificate having the signature, as witness, of the greatest pantomimist now living.

Whenever "Senator" Crane comes to town there is always a jolly crowd of old friends and admirers to greet him at McVicker's, and that was the case tonight, when he opened his engagement of a month with that clean, bright play, His Wife's Father. He will be seen later in a revival of The Senator, and possibly in his new play, Fortune's Fool. Effie Shannon and Edwin Arden head his splendid company.

The engagement of the Hollands, which closed Saturday night, was very successful. Clyde Fitch and Leo Dietrichstein's new comedy, from the German, A Superfluous Husband, made a big hit last week, and E. M. Holland scored a personal triumph in the curtain-raiser, 1871. They are entitled to success wherever they go, as they are gentlemen, artists, good fellows, and loyal to their public.

Your esteemed proof-reader argues himself unknown, for last week he made me speak of Freiberger as "Fernberger." Every one knows the grand secretary of the Forty Club. Not to know Freiberger argues one's self unknown. He is known in the stars' dressing room, in the chorus, among the principals, at Rector's, and everywhere else. Hereafter "Fernberger" don't go.

A third novelty here is Clyde Fitch's Bohemia, presented by the Empire Theatre Stock company before a large and fashionable audience at Hooley's to-night. During the latter half of the week an entirely new play, A Man and His Wife, will be presented. It is a splendid organization, this company of Manager Frohman's, and Sam Myers is its genial host.

Manager Hopkins has engaged Gerald Griffin for the leading comedy roles in his Pittsburg stock company. Pittsburg is Gerald's old home, and he is sure to make himself a favorite with the Hopkins' patrons there.

James B. Mackie and Freeman's company had two big houses over at the Haymarket yesterday with A Railroad Ticket.

Charles H. Wright sent me the following startling communication from the Leland Hotel last week: "I want to call your attention to the reflections that are being cast upon In Gay New York by Willoughby, Hill and Company, of this city. They have signs in five windows announcing 'The Best Showing of Underwear in Chicago.' Anyone who has seen the Casino piece knows that this is a lie, but it is misleading the innocent public."

I met Tom Davis the other day and complimented him upon his Indians with The Great Train Robbery. "Yes," he said, "they are all old, experienced Indians." Yesterday he transferred On the Mississippi to the Academy of Music, where it opened to two big houses. At the Alhambra a new play, McSorley's Twins, was well received.

The drama at Hopkins's South Side Theatre this week is that old favorite, The Two Orphans. Over at his West Side house May De Lome and Robert E. Grover are presenting The James Boys.

At the Columbia the other night, Amy Leslie occupied a stage box with George Ade and McCutcheon, of the *Record*, Jimmy Bennett, of the *Journal*, and two other young men in full dress. Someone said: "Look at Amy Leslie and her pickaninny band," and no one laughed more heartily than Amy did when she heard the remark.

The attraction this week over at the Lincoln is Charley's Aunt, which opened well.

There is a treat in store for you New Yorkers. I had heard a great deal about the singing of James Gore Terry, the Chicago boy soprano, but as his father had done a good deal of the talking I thought it might be pardonable parental pride. I heard him myself at the Royal the other night and he is really a marvel. He will make a great sensation in New York, where he goes soon.

Clifford's Olympia will open Nov. 10. It is next door to the Chicago Opera House, and David Henderson will put on light opera there, with lager on the side. Herr Gustav Luders has been engaged to direct the orchestra, and will inaugurate a series of Sunday "pops."

I am in receipt of a very artistic photograph bearing the autograph of Agnes Herndon. It goes in the gallery. Miss Herndon is making a hit in Litt's Woman in Black.

My friend, "Parson" Davies, has turned up in a new role. He has invented a railroad puzzle, more aggravating than "pigs in clover." You have to make two trains pass on the same track. If "the Parson" has solved this problem he can safely retire from the ring side.

All the way from Lowell, Mass., Joseph A. Anderson sends me "Katie Dasher" for the album. Regards to Bert. "BIFF" HALL.

CLEVELAND.

[*Special to The Mirror.*]

The Hollands are at the Euclid--Attractions at Other Houses--Notes.

CLEVELAND, Oct. 12.

So far the theatres have been doing better than expected, although the next four weeks will be the crucial test. The event of the past week was the very successful production of De Koven and Smith's new opera, The Mandarin, which was most enthusiastically received by the critics and general public. The opera was presented by an excellent company, and was well staged under direction of Richard Barker, the large and well equipped stage of the Euclid Avenue Opera House showing the beautiful scenery off to advantage. The company go from here to Buffalo.

The Holland Brothers, supported by a good company, opened a week's engagement at the Euclid Avenue Opera House to-night, appearing in a curtain-raiser entitled 1871, which preceded A Superfluous Husband. Both plays were well received by the large audience, and will be given four more performances. A Social Highwayman will be the bill for two nights and a matinee. Next week, Thomas Q. Seabrooke and Sol Smith Russell will divide the week.

The Merry World was presented to-night at the Lyceum Theatre before a large house by a capable company, and will hold the boards for the entire week, followed by A Breezy Time.

Siberia at the Cleveland Theatre attracted a large audience to-night, and will remain all week. Next week, Frank Bush in Girl Wanted.

The Star Theatre was filled this afternoon and evening. Sam T. Jack's Creole company being the attraction. Next week, Rose Hill Folly company.

WILLIAM CRASTON.

WASHINGTON.

Innocent Sinner's Scenery Attached--The New Columbia to Open Oct. 26--Current Bills.

(*Special to The Mirror.*)

WASHINGTON, Oct. 12.

A very large audience welcomed Jolly May Irwin on her opening to-night in The Widow Jones at Albaugh's Grand Opera House. The farcical comedy renews its former strong success. The applause John C. Rice received on his appearance demonstrates that the re-engagement met with decided approval. Miss Irwin's introduction of the new songs, "Ma Onliest One" and "The Hoodoo," made the liveliest kind of a hit. The strong supporting co. includes Jacques Kruger, Joseph M. Sparks, George W. Barnum, Charles Church, Roland Carter, Ada Lewis, Hattie Williams, Sallie Cohen, Etta Gilroy, Kathleen Warren, Mabel Power Margery Teal, and Clara Palmer. Sunshine of Paradise Alley comes next.

Hoyt's A Temperance Town, with George Richards and Eugene Canfield in their original parts of Mink Jones and Bingo "St. Julian" Jones, drew a large attendance to Rapley's New National Theatre. The co., which comprises many of the original cast, includes Richard J. Dillon, George Ober, John A. Holland, Herman Sheldon, Conrad Catzen, E. H. Nagle, Gertrude Perry, Marie Uart, Julia Gilroy, Laura Ayers, and Sallie Stembler. The play was well received and the individual efforts of the company were heartily appreciated. Next attraction, Dorcas.

Rich and Maeder's Comedians presenting the musical comedy, A Pair of Jacks, attracted a full house to the Grand Opera House. Prominent in the work that pleased were Sol Aiken, Udell and Pearce, George Ricketts, Dave Andrada, Jessie West, Julia Aiken, Marion Gray, Nellie Bainbard, and Nora J. Stanley. Romance of Coon Hollow follows.

William Barry in The Rising Generation is the attraction at Rapley's Academy of Music, opening to a large attendance. The excellent supporting company, headed by the star's talented daughter, Lydia Barry, render admirable assistance. Little Elsie Lower, the clever child actress of this city, was a warm favorite. When London Sleeps comes next.

The Atkinson Comedy company in Peck's Bad Boy opened to a packed matinee and night at Whitesell's Bijou Family Theatre. Dot Karrell, a bright and clever soubrette, plays the bad boy to perfection. Fred Wenzel continues with the company as the funny Dutch grocer. Support, clever. Hoyt's A Bunch of Keys follows.

South Before the War opened well at Kernan's Lyceum Theatre. Weber and Field's Vaudeville comes next.

An Innocent Sinner company, playing last week at the New National Theatre, came to grief Saturday night, an attachment on the scenery being levied on a suit brought by Theodore Hamilton and Joseph Keith for salary due. On top of that came another attachment on the scenery on a claim for a board bill owed by the company at the Hotel Laurence. The suit brought by Messrs. Hamilton and Keith is the first, it is understood, instituted by the Actors' Association of America since its organization. Lillian Lewis, it is said, has left the company and returned to New York.

Frank Walker, a carpenter employed in the construction of the new Columbia Theatre, was instantly killed Friday afternoon by falling from the flies to the stage platform, a distance of sixty feet.

Professor Richard P. Wagner, who furnishes the orchestra for the Grand Opera House and Lyceum Theatre, has organized a military band of thirty-two pieces, and will give a series of concerts this season. Among the novelties to be introduced will be the International Carnival, giving the national air of every country, with the picture of the coat of arms and head of each ruler displayed.

The new Columbia Theatre opens for the season Oct. 26 with The Mandarin, Smith and De Koven's new operatic work. The Boston Symphony Orchestra has arranged for five concerts at this new house during the season as follows: Nov. 11, Dec. 8, Jan. 19, Feb. 23, and March 23.

Thomas W. Keene follows The Sunshine of Paradise Alley at Albaugh's Lafayette Square Opera House.

JOHN T. WARDE.

BALTIMORE.

Brian Boru Produced at the Academy--A Lion's Heart at the Holliday--Gossip.

[*Special to The Mirror.*]

BALTIMORE, Oct. 12.

Nixon and Zimmerman's new Academy of Music presented a brilliant spectacle this evening, the occasion being the initial production on any stage of Julian S. Edwards and Stanislaus Stange's romantic light opera, Brian Boru, by the Whitney Opera company. The story is laid at the end of the tenth century at the period when Brian, having overcome all opposing Irish factions, including Morgoth Ard Reagh, of the North, is about to be crowned over-king or Ardreagh of all Ireland. The first act is laid in the heart of the Wicklow Hills, near St. Kevin's Keep. The second act is laid in the great hall of old Dublin Castle. The third act is in two scenes—the first scene representing the woods near Dublin; the second scene is a reproduction of a section of ancient Dublin. At the close of the opera Brian, after defeating the English, enters Dublin, and is crowned king!

The cast is as follows: Brian Boru, Max Eugene; O'Donovan, Samuel L. Slade; O'Connor, Bruce Paget; Erina, Grace Golden; O'Reilly, Fred M. Marston; Johnny Dugan, John S. Savin; Baby Malone, Amelia Summerville; Mona, Helen Brackett; Fairy Queen, Louise Margot; Banshee, Annie Cameron; Pat O'Hara, Richard F. Carroll; Elfrida, Amanda Fabris; Lord Edward, George O'Donnell; Egbert, A. N. Lyman; Fitz-Stephen, Tom Ricketts; Father Oswald, Fred Summerfield; Herald, John Hendricks, and Athelstone, Ole Norman.

The large auditorium was crowded with an audience both critical and enthusiastic. The opera was well rendered by a capable company and a large orchestra under the personal direction of Mr. Edwards. Brian Boru will be followed by Stuart Robson and Mme. Janauschek.

At Ford's Grand Opera House Robert Downing and Eugenia Blair opened for the second week of their engagement in Putnam, a Son of the Revolution. The play is a historical drama possessing considerable interest, and was well presented by Mr. Downing and his company. During the week he will appear in Virginius and The Gladiator. Next week the musical comedy, Miss Philadelphia, will be the attraction with Willie Collier and Louise Allen in the cast.

The Baldwins continued their wonderful performances last week at the Lyceum. Playing on the superstitious is apparently a paying business. This week the house is closed for repairs, preliminary to the opening of the regular season.

A Lion's Heart, presented by Carl A. Haswin at the Halliday Street Theatre, is a melodrama of the sensational type possessing, nevertheless, considerable heart interest. Mr. Haswin played the role of the hero, and in the supporting co. are Frances Haswin, Edwin Booth Tilton, Paton Gibbs, Joseph Slater, and Edith Fassett. A Lion's Heart will be followed by Shannon of the Sixth.

Hyde's Comedians, headed by Helene Mora, was the attraction at Kernan's beautiful Auditorium Music Hall. Miss Mora was in excellent voice to-night, and sang many of her old favorites. The vaudeville bill is excellent. After the performance the Hungarian Orchestra plays popular selections until midnight. Next week, James Thornton's Elite Vaudeville company.

At Kernan's Monumental Theatre the New City Sports Big Show entertained a large audience. The company is headed by Crissie Sheridan and Fannie Lewis. South Before the War is on the bill for next week.

Manager Albaugh, of the Lyceum, tried to arrange with the Baldwins for a third week, but they found it impossible to cancel their engagements.

Sandow's Vaudeville company was the attraction booked for this week at Ford's Grand Opera House. The disbanding of that company gave Mr. Downing an opportunity for a second week.

The City Council tendered a theatre party to the Ancient and Honorable Artillery, of Boston, at the New Academy of Music on Friday evening last. The entire lower floor was occupied by the Council and its guests, and they heartily enjoyed Maggie Cline. She talked to them over the footlights, and made matters generally interesting, so that they all had to go back and be introduced to the Irish Queen after the performance.

Grace Golden sang at the Cathedral yesterday morning.

The Baltimore Lodge, No. 7, B. P. O. Elks, resumed its regular sessions last Wednesday evening. The lodge was never in as flourishing a condition as it is at present, with the prospect that its ranks will be considerably augmented during the coming Winter.

HAROLD RUTLEDGE.

ST. LOUIS.

Lillian Russell and Chauncey Olcott Sing to St. Louis Audiences--Current News.

[*Special to The Mirror.*]

ST. LOUIS, Oct. 12.

To-night Lillian Russell began her engagement at the Century Theatre in her new opera, An American Beauty. It abounds in catchy music and picturesque situations, and the company supporting Miss Russell is a strong one, and includes Catherine Linyard, Sadie Kirby, Nellie Lyford, Jerome Sykes, Richie Ling, and others.

Chauncey Olcott appeared at the Olympia Theatre last night in Mavourneen to a big audience. To-night The Irish Artist will be given, and later in the week The Minstrel of Clare.

Two crowded houses saw the opening performances of Down in Dixie yesterday at Havlin's. The performance was an actual picture of life in the Sunny South.

Other People's Money played to two big and highly pleased audiences at the Hagan yesterday. The comedy is an interesting one, full of ludicrous complications, and given by a good company of comedians.

Cal Hopkins, of Hopkins's Grand Opera House, continues to provide a good bill for his patrons. His stock company gave a strong presentation of Master and Man, and the vaudeville artists include Libeati, the cornetist; Josephine Sabel, vocalist; James McDuff, the musical mimic, and many others.

Sam T. Jack's Ameless Eden company opened at the Standard Theatre yesterday, giving two performances to large audiences. Orange Blossoms was given, as well as a big vaudeville bill of clever specialties.

A buck-dancing contest was held at the Olympia Theatre last Saturday night between the colored members of In Old Kentucky and some local dancers.

The Exposition, with Innes's Famous Fifty Band as the special attraction, continues to draw big crowds.

Souvenirs were presented to each lady attending the Lillian Russell opening night. W. C. HOWLAND.

BOSTON.

Chevalier, Nellie McHenry, Dan'l Sully, and Oliver Byron Open Well.

[*Special to The Mirror.*]

BOSTON, Oct. 12.

So far the Boston theatrical season has not been up to the average of earlier years in the matter of novelty. Business has been eminently satisfactory upon the whole; but new plays have been conspicuous by their absence. To-night, however, a better condition exists, for several of the openings have never been here before.

Chevalier is here; and for the first time in its history the Hollis Street, the home of fashionable comedy, gave its patrons a bona-fide variety show, but one of the highest class. The advance sale indicates that the single week which he will remain here will be a record-breaking one.

Jolly Nellie McHenry has not been in Boston since she opened the Bowdoin Square Theatre three seasons ago; consequently a large audience of her own admirers crowded the Park to-night, when she was seen in her latest work, A Night in New York.

Dan'l Sully is another great Boston favorite who has not appeared here for some time, and his return to the Bowdoin Square Theatre in Gratton Donnelly's fine play, O'Brien the Contractor, attracted a large audience. The play has been re-written since its last visit here.

Oliver Doud-Byron and Kate Byron have not been here for two years, and their reentree was made at the Columbia in The Turn of the Tide, which was new to the Boston stage. In addition to the company which supports them in the melodrama, several clever specialists added to the entertainment.

At the Castle Square the stock company gave a revival of The Royal Middy, which had not been played here for a long time. Its original production was made here by Augustin Daly sixteen seasons ago, but since that time Emily Melville and the Wilbur company have sung the opera here.

Frank Daniels returned to Boston in The Wizard of the Nile at the Tremont to-night. The company is in many respects the same as that which supported him during his long engagement at the Museum last season.

Four weeks of success may be set down to the credit of The Two Little Vagrants at the Boston Museum, and the houses are as large as they have been at any time during the run, which is saying a good deal. An attempt has been made to secure an extension of time if possible, so as to give the piece the run which it deserves. Alice Fischer has again shown her great versatility in this production, and her hit as an old French hag stands out vividly among the impersonations.

Denman Thompson will only remain at the Boston two weeks longer, and The Old Homestead will be withdrawn at the height of its success. Mr. Thompson has emphatically denied the report that has obtained circulation that he is to retire from the stage at the conclusion of this engagement. It is good news for Bostonians that they will have a chance to see him as "Josh" again.

Mrs. Emma Sheridan Fry is the daughter of General George A. Sheridan, whose death occurred at Hampton, Va., last week.

Charles Leonard Fletcher has obtained the rights to a new farce-comedy by F. H. Claflin, the well-known newspaper man of Boston. The leading character is of a type totally new to the stage.

Theodore Bendix, formerly musical director of the Park, has been appointed musical director of Rogers' Comedians.

In the Superior Court, last week, a hearing was given on the bill of equity of A. L. Wilbur against Joseph W. Smith. Smith is a comic opera singer, now with the Waite Opera company, while Wilbur manages the Wilbur Opera company. He seeks to enjoin Smith from singing in this State, because of alleged breach of contract, and also under an injunction granted by the courts of Ohio last May. Smith claims physical inability to fill the contract which calls for grand opera. The decision was reserved.

C. D. F. Edwards, a variety actor, died at the Cambridge Hospital last week from acute dementia. He was forty-nine years old and was born in Malden. The burial was at Stoneham.

The Watch and Ward Society got in its work with the Nikelodeon last week, and the proprietor was arrested.

Victor Gilbert, the little son of James and Florence Gilbert, has received a silver medal from the Massachusetts Humane Society for his bravery in saving a playmate from drowning at Winthrop last Summer.

Chevalier is being entertained at a number of the local swell clubs this week.

E. W. Dunn is letting his smile illuminate the sanctums of Boston in the interest of the Hollands.

Mildred Aldrich, the *Herald's* feuilletonist, has been in new York for the past week.

Olga Nethersole will give Boston a glimpse of Carmen during her coming engagement at the Hollis Street, but Dame Rumor whispers that it will not be the same sort of a Carmen that New York saw.

Lavinia Shannon tells me that she was deceived in the engagement at the stock company in Lowell. She was assured that the house was a new one, but to her surprise it was not so, and the prices were not those which she had been led to believe would prevail. She left at once, but has not received the money which she advanced for expenses.

Ella Hugh Wood has been in Boston visiting Mary Hampton. They were members of the Museum Stock company together. Miss Wood will rejoin Sowing the Wind company.

Robert Hilliard has placed Lost--24 Hours in rehearsal, and will replace The Mummy with it at once.

When Nellie McHenry came on from New York last night, a clergyman on the train made himself offensive by remarks about traveling with actors. At Providence a dissipated woman was brought on the train in an almost dying condition. Her physicians suggested a collection, and Miss McHenry passed the hat. The minister refused to contribute, but announced that he would offer a prayer for the woman's recovery. Another passenger rebuked him so forcibly that he sneaked from the car, followed by hisses.

Eugene Tompkins has returned from his trip to New York in the interests of the Boston and Park.

Robert Neal will probably join Keith's Stock company to appear in Dorothy's Lovers, the second comedy to be given. JAY BENTON.

PHILADELPHIA.

The Attractions of the Week in Quakertown--Coming Bills--News and Gossip.

(*Special to The Mirror.*)

PHILADELPHIA, Oct. 12.

Everything is working smoothly on the stage of our various theatres in spite of the new hands who have been assigned to positions in place of the members of the National Alliance of Theatrical Stage Employes who refused to sign the managers' agreement to renounce their connection with the union. The discharged men have addressed circulars to the various labor unions asking them to remain away from certain theatres.

The Heart of Maryland is duplicating its New York success with houses crowded. The melodrama is superbly staged and every character is in able hands, besides being the best advertised play of the season and under the personal supervision of Max Bleiman, David Belasco and Will J. Black, who daily interest the public with new reading matter regarding the merits of Mrs. Leslie Carter and The Heart of Maryland. Joseph and E. M. Holland will be the next attraction, coming week of Nov. 2.

Fourth and last week of Hoyt's Black Sheep, with Otis Harlan as Hot Stuff, supported by an excellent cast. Good patronage has marked the entire engagement. The Lady Slavey opens Oct. 19 for two weeks.

Stuart Robson and Madame Janauschek make a wonderful combination, and fully deserve the popular recognition tendered them at the Chestnut Street Opera House in Mrs. Ponderbury's Past, and a new one act comedy, Mr. Gilman's Wedding, opening to large house, with good advance sales. Nancy Hanks, with the Martinetti-Tannehill company, follow Oct 19, week.

The Sunshine of Paradise Alley is this week at the Walnut Street Theatre, charmingly rendered and well patronized. The Sporting Duchess follows Oct. 19, two weeks.

Miss Philadelphia is in its second and last week at the Park Theatre to fair business. It is entirely changed since last season, with many new features. Miss Philadelphia will visit Baltimore next week, after which they make a tour of Pennsylvania. A Temperance Town follows Oct. 19. Joe Hart with A Gay Old Boy 26.

The Castle Square Opera company have worked wonders in the Quaker city, coming here last Spring, unknown to our citizens, and taking possession of the Grand Opera House, which has the largest seating capacity of any of our theatres, and after the first month playing nightly to crowded houses without interruption up to present date. Charles M. Southwell, who has charge of the business management, and William Wolff, who controls the stage, deserve credit for this great success. Amorita, with new and gorgeous costumes, beautiful scenery, a female guitar and mandolin club of twenty four players, and the company headed by Edith Mason, Harry Linck, Gertrude Quinlan, Thomas H. Persse, William Wolff, Arthur Wooley, William G. Stewart, and a chorus of eighty voices is the week's attraction, sung to-night to a crowded house. Faust, with special electrical features, for week Oct. 19.

The City Sport's Big show comes to Gilmore's Auditorium week of Oct. 19.

Angela McCaull, daughter of the late Colonel John A. McCaull, is with The Heart of Maryland, and promises success on the stage.

ew Egyptian Hall, a permanent home of magic for Prof. Eduard, Miss Francis and Margaret Ludlow, opens Oct. 13.

A Woman's Power, formerly used by Effie Ellsler in her starring tours, is the attraction this week at the Girard Avenue Theatre, with the author of the play, Robert Drouet, in the leading role, aided by the full strength of this noted stock company. Every production this season under the new management of Davenport and Tourny has been staged with liberality and correctness in every detail, equal to any production presented by the famous New York Lyceum company. Business continues uniformly large. Incog, with Harry Davenport and stock, for week of Oct. 19.

Forepaugh's Theatre with stock company in A Scrap of Paper excellently presented the attraction for week to good houses. McKee Rankin and his own company come week of Oct. 19 with first production on any stage of his own pathetic drama entitled, Judge Not. The stock company are now rehearsing The Stranglers of Paris for production Oct. 26.

Fallen Among Thieves, Frank Harvey's latest melodrama, is an attractive card this week at the National Theatre, introducing a series of realistic scenes, including a moonlight view of High Bridge, New York, from which Nettie Traubaud plunges to a tank said to be a distance of sixty feet. William Barry in The Rising Generation follows Oct. 19. Great Diamond Robbery, 26; James J. Corbett in The Naval Cadet Nov. 2.

Murray and Mack, the popular Irish comedians with their new play, Finnegan's Courtship, are at the People's Theatre this week. The supporting company includes Delmore and Wilson, Deane Sisters, Gracie Cummings, Trumbull Sisters, Fred De Noe, Charles Lamb, Kittie Wolf, Clara Howard, Mayme Taylor, Frank Neville, Hubert Diles, Gray and Cox, and Andrew Bode. For coming week, George W. Monroe in A Happy Little Home.

Joseph Murphy in Kerry Gow and Shaun Rhue is

MR.
CLAY CLEMENT
BARON ROSENSTAUFFEN in "THE NEW DOMINION."
MATHIAS in "THE BELLS."
Management IRA J. LA MOTTE, care KLAW & ERLANGER'S EXCHANGE.

having a successful week at the Standard Theatre, being his first engagement in this section of the city. Joseph J. Dowling in The Red Spider follows Oct. 19; Peck's Bad Boy 26; Darkest America Nov. 2.

Dumont's Minstrels, with their local burlesques, at the Eleventh Street Opera House continue in public favor. Bughey Dougherty, Fay, Shunk and Turner, the comedians, representing school girls—a very funny act. Minstrelsy is doing better than last season.

Primrose and West's Minstrels are booked at the Auditorium week of Oct. 26.

Boston Symphony Orchestra, Emil Paur, conductor, have selected the following evenings for their concerts at the Academy of Music: Nov. 10, Dec. 7, Jan. 18, Feb. 22, and March 22. Madame Melba, Ben Davies, Madame Carreno, Pol Plancon, and Carl Halir, are the soloists.

Mulvahark's troupe of eleven Arabs, who created a sensation here some time ago, come to the Bijou Theatre week Oct. 19.

Many improvements are now going on at the Arch Street Theatre, which opens, Oct. 31, under the management of Joseph Tressi, with an entirely new style of entertainment, a first-class orchestra composed entirely of ladies, English pantomime, and a large ballet troupe, led by Mlle. Camille Gauthier. I am told this enterprise has good, solid financial backing.

Carl Mindt's Military Band of thirty pieces inaugurated, on Saturday evening, a series of concerts at Odd Fellows' Hall, and will continue every Saturday until May 1, 1897.

Germania Orchestra, William Stoll, Jr., leader, resume their season at Musical Fund Hall, Nov. 6, matinee, and continue weekly.

W. W. Fetters, the scenic artist, has arranged some fine stage sets this week for the Girard Avenue Theatre.

Horticultural Hall, with Hermann Knorr's orchestra, which gives weekly concerts, is already established as a fashionable resort.

S. FERNBERGER.

PITTSBURG.

The Duquesne Joins the Hopkins Circuit—Amusement Offerings for the Week.

(*Special to The Mirror.*)

PITTSBURG, Oct 12.

That the taste of the public has not become entirely vitiated by the influx of countless vaudeville stars and exponents of the rough and tumble and knock down drama, and that the demand is still for high-class comedy and plays possessing some semblance to art and refinement, was clearly demonstrated at the Alvin Theatre to-night, where an audience befitting the occasion was present to see Sol Smith Russell in A Bachelor's Romance. The work of the supporting company was excellent. Next week, Sue.

A romantic melodrama, The Woman in Black, was the attraction at the New Grand Opera House to-night, and it succeeded in drawing a large audience. The company, composed of Agnes Herndon, Sam Edwards, and others of equal ability were seen in the production. Primrose and West's Minstrels follow.

Shannon of the Sixth was given at the Bijou to-night, and it filled the house. W. H. Power has a supporting company of standard excellence. Next week, Fallen Among Thieves.

At the East End Theatre Elroy's Stock company appeared in Land of the Midnight Sun. White Squadron, Sea of Ice and Unknown are underlined. A good-sized audience was present, and the advance sale shows well for the remainder of the week. De Leon's Comedians for three nights and Pulse of New York for rest of next week.

Large crowds are still attracted to the continuous performance at the Avenue Theatre. This week the bill offers Bronequin's farce-comedy, Three Hats, by the Avenue Comedy company, and in the olio are Barney Fagan, Reading and Stanton, La Page Sisters and a long list of vaudeville people.

J. D. Hopkins is announced as the new manager of the Duquesne Theatre, the house having joined the Hopkins continuous amusement circuit. The active management of the house will remain, however, in the hands of Dorris and Roberts, to whose managerial capacity the Duquesne may attribute its success. This week Raymon Moore heads the list of performers. Next week, the new Duquesne stock company will produce Lost Paradise.

Arthur Dunn, one of the comedians of the Excelsior, Jr., company that appeared at the Alvin last week, while indulging in reminiscences, said that he made his debut here seventeen years ago in Pinafore. In the company were Julia Marlowe, Willie Collier, Annie Russell, Ida Mulle, Mrs. Ezra Kendall, and other lesser lights.

During the past week Marie Cahill took the place of Carrie Behr in Excelsior, Jr.

During the holidays Secret Service will be seen at the Alvin.

Manager Kirk, of the Alvin, returned from his honeymoon a short time ago, and is at the helm again.

EDWARD J. DONNELLY.

CINCINNATI.

All the Current Attractions Opened Sunday—News Of the Week.

(*Special to The Mirror.*)

CINCINNATI, Oct. 12.

In Gay New York is in Cincinnati at the Grand, where it opened Sunday night to an immense throng. The annual reviews of the Casino have always done well here. The play is interpreted by several actors of note, among whom are Lee Harrison, Walter Jones, Lucy Daly, David Warfield, Jeannette Bageard, and E. S. Tarr. Next comes Charles Frohman's Stock company.

The first production in this city of The Man in the Iron Mask occurred last night at the Walnut. It was presented by Donald Robinson and Brandon Douglas, who made their first appearance here, supported by a good company, before an enthusiastic house. The Ensign follows.

A Boy Wanted is at the Fountain. It drew two of the regular Sunday houses yesterday. There are many good singers and dancers in the company, and the piece abounds in merriment throughout.

Gus Williams and company in the old reliable, One of the Finest, drew crowds to the Star Theatre yesterday afternoon and evening. Williams in his specialties was the hit of the performance.

Heuck's has Humanity, one of the old school melodramas, which affords many opportunities for the spectators to give expression to their pent up feelings.

Robinson's presented to its patrons the stirring border drama, The Wyoming Mail. It gives rise to many thrilling situations, brought about by mail robberies, murders, and the like.

An unusual happening at the theatres this week is the fact that every one of the current attractions opened on Sunday night.

WILLIAM SAMPSON.

A HOUSE REBUILDING.

[*Special Dispatch to The Mirror.*]

ST PAUL, Minn., Oct. 12.—The Butte, Mont., Theatre is rebuilding, and will be finished in three weeks. Attractions are playing the Auditorium in the interim.

COL. STONE.

OUT-OF-TOWN OPENINGS.

(*Special to The Mirror.*)

CHICAGO, Oct. 12.—Freeman Funmakers in A Railroad Ticket played to the capacity of the house Sunday night at the Haymarket.

GEORGE A. FAIR.

ST LOUIS, Oct 12.—Other People's Money played to the capacity of the Hagan at both Sunday performances. Perfect jam at night. Hennessy Leroyle was a revelation and made a tremendous hit. Indications point to an extraordinary large week.

OLLIE HAGAN.

NEW ORLEANS, Oct. 11.—Corinne broke all records for attendance at a regular theatre in this city this week.

HOWE AND BERRY.

EAST LIVERPOOL, O., Oct. 12.—Dixon's Comedians closed week of Oct. 10 to S. R. O., playing to 2774 paid admissions at two performances Saturday.

J. A. NORRIS.

Wanted Thanksgiving attraction at Portsmouth, O. Address H. S. Grimes, manager.

E. D. Shaw, Mgr. or Agt. At liberty. MIRROR.

PLAYS REVIEWED.

The Merry Tramps.

The return to this city of the Liliputians is an event in New York's German chronology, and distinct pleasure for such native born folk as are, for an evening, the guests of those clever little people at the Star Theatre. The new spectacular play in which the midgets appear is The Merry Tramps, book by Robert Breitenbach, music by Carl Pleininger, and it is not widely different from their previous entertainment, The Pupil in Magic. The story of the piece, as detailed in a recent MIRROR, is fantastically improbable, and there can be no doubt that the performance must prove a sad failure but for the irrepressible energy of the diminutive actors, whose wonderful cleverness could save a play far worse than The Merry Tramps.

Adolph Zink, Franz Ebert, Selma Goerner, Bertha Jaeger, Hermann Ring, and Ludwig Merkel, are a sextette of unusual skill, who might give to our comedians twice their size many pointers in the gentle art of acting. Adolph Zink is still a veritable wonder, a consummate actor, nimble, graceful, with eloquent eyes, speaking features and a presence mighty despite a statue so small. Franz Ebert, as aforetime, realizes to a nicety the possibilities of his peculiar endowments, and charmingly simulates an intensity of dignity that oddly contrasts with his tiny person. His bath-house scene is a most ludicrous effort that should surely prove intolerable if undertaken by any but the rarest of artists. The others are no less delightful, and their performances are carried throughout with a zest and relish that is more than refreshing.

The Merry Tramps is fairly well mounted, and its numerous ballets and transformations are ingenious, if seldom novel. A crowded house has greeted the Liliputians at each performance.

ALL ON ACCOUNT OF A THREE-SHEET.

Frank E. Rice says he will bring suit against the Metropolitan Job Printing Company for selling a three sheet portrait of his star, Loraine Hollis, to variety companies performing in New York city, at the Gaiety and Third Avenue Theatres. According to his statement Arthur B. Benson paid the Metropolitan people $168 for an order of 1000 of those three-sheets when Loraine Hollis went starring last season under his (Benson's) management. Benson also paid $88 on an order of 200 half-sheets. Three months later Benson ordered 500 stands, of which only 60 were used.

Mr. Rice says that without asking him to pay for the 440 unused stands, the Metropolitan people proceeded to sell Miss Hollis's three sheet portrait as stock paper. He says that when he discovered this, he went to their office, and, as they didn't know who he was, he secured one of the three-sheets by paying 25 cents for it. On the strength of this and other evidence he declares he has a case for heavy damages. He added that he would have been perfectly willing to pay for the unused stands and all other unused paper of Miss Hollis if a demand had been made on him to that effect.

THE THEATRICAL VOTE.

For five weeks past Burr McIntosh has been working to get out the theatrical vote for McKinley and Hobart. He has secured more than four hundred managers, actors and others connected with the profession in this city. Mr. McIntosh asks THE MIRROR to remind them that Friday and Saturday of this week are the last days on which they can register.

THE CALIPH WILL GO OUT AGAIN.

Nat Roth is arranging for a tour of The Caliph, with John E. Henshaw in the title-role. All of the members of the company who appeared in the opera during its run at the Broadway Theatre have expressed their willingness to continue with the piece under Mr. Roth. The tour begins in a couple of weeks.

FLORRIE WEST MARRIED.

At the hour of going to press a telegram from Louisville announces the marriage of Florrie West, but omits to mention the name of the groom.

REFLECTIONS.

The Poluski Brothers, who are great favorites in Europe, arrived in New York last week. They are now performing at Hammerstein's Olympia.

Sam Edwards retires from The Woman in Black company Oct. 16.

The Cleopatra company closed in Shamokin Pa., Oct. 1.

The new Casino at Tampa, Fla.—which is to be managed by the Plant System—will be dedicated on Dec. 4 by Minnie Maddern Fiske.

Sibyl Johnstone has returned to the city from the Atlantic Highlands.

Eugene Jepson has been engaged to play Johnson in Too Much Johnson this season.

Augustus P. Thomas will direct the starring tour of Emmett Corrigan.

Dorothy Neville played Marie Dressler's part in The Lady Slavey several times recently owing to the latter's illness. Miss Neville made a distinct hit in the part, and was complimented by the press for her talent and personality.

The successful preliminary tour of Mr. and Mrs. Grandin closed at Shenandoah on Oct. 6. The regular season will open as arranged on Nov. 9.

Tom Taylor, a blind negro, of Forsyth, Ga., is astonishing Atlanta by performances upon the piano said to rival those of Blind Tom.

Railroad Jack, a new four-act comedy-drama, goes out Oct. 26 under management of W. O. Edmunds and H. G. Farley.

William Redmund opened his tour in W. S. Gilbert's Daniel Druce at Stamford, Conn., Sept. 28.

The children of the Montefiore Home and the Jewish Orphan Asylum, of Harlem, attended the performance of Weber and Fields's own company at the Columbus Theatre one night recently on the invitation of the German Senators.

Week of Nov. 16 is all open, also Christmas and New Year's, at the Grand Opera House, Carbondale, Pa.

Frances Drake recently gave a complete performance of her monologue, Le Petit Abbe, just as she presented it this Summer at the fashionable Summer resorts, at her spacious apartments at The Dunmore, before the representative vaudeville managers and agents of this city. All of her own costumes, effects, and properties are exact reproductions of those used in Paris, where Le Petit Abbe was a success at the Palais Royale. Miss Drake is now booking her season for the monologue, which will begin after closing with the Big Bonanza, in which she will play the leading part.

The opening of the regular season at Daly's Theatre has been postponed from Nov. 9 to Nov. 23, when As You Like It will be presented.

The Bowery Boy does not go out. Manager Brady has canceled the time contracted for the attraction.

Robert E. Bell and Mayme Edna Alkire were married at Denver on Oct. 1.

Bert Coote writes to deny the statement that he and Nick Long failed to draw a paying house at Charleston, S. C.

Dolly Nobles and her sister, Laura Bellini, were the most successful among the flower sellers at the Actors' Order of Friendship benefit, although their names did not appear on the list of flower girls. They supplied their own flowers, which were sent to them with the compliments of Thorley. Miss Bellini turned in $70 and Mrs. Nobles about $55.

The *Rialto*, edited by John Ernest McCann and published by Tom Maguire, made its appearance last week. It is a bright and newsy sheet.

Nelson Wheatcroft and Milton Nobles, who had charge of the stage at the Actors' Order of Friendship benefit, speak in terms of great praise of their assistants, Alfred Fisher and Lewis Mitchell.

Grace Welby is in town, but will resume her position as ingenue with the Grandins, at Albany, Nov. 9.

Alma Earle has recovered from the illness that necessitated her resigning from the Joseph Murphy company, and is working on a specialty, which is booked for an early New York opening.

In an editorial the other day the *Herald* referred to the Actors' Order of Friendship as "one of the admirable charitable associations which the actors have organized for their fellow members who may be in distress." The Actors' Order is not a charitable organization.

Fitzpatrick's Cleopatra company, with E. F. Collier and Mary Henderson in the leads, stranded at Ashland, Pa., on Oct. 1. It is said that the company lost $3,000 in five weeks.

Mr. and Mrs. J. F. Morse celebrated their golden wedding at Woodstock, Conn., on Oct. 7. H. M. Morse, their son, tendered them a reception. There was a band and a house full of guests, a party of whom went up from New York.

The Big Bonanza company, now on tour, is not Augustin Daly's organization, and Mr. Daly is in no way responsible for the enterprise. Deshler Welch, Mr. Daly says, secured the right to produce the play for a certain time, but has no authority to use Mr. Daly's name in connection with it.

Northern Lights will close this week in New Haven for three weeks, and resume at the Columbus Opera House, Harlem, Nov. 9.

Thirty of the prettiest young women belonging to the Professional Woman's League, under the generalship of "Aunt" Louise Eldridge, appeared in Clay Green's skit, On the Rialto, for the benefit of the Actors' Order of Friendship, at the Academy of Music. They created quite a sensation by their picturesque appearance and their modest dressing.

Marcus Moriarty has been engaged for The Bells of Shandon, the new Irish play in which James W. Reagan will star. Other engagements are Maggie Fielding, Helen Bell, Dorothy Kent, and Henry Brinsley. The season will open on Oct. 22.

The Span of Life will open its tour on Nov. 9.

Charles Willard will join McKee Rankin's company at Philadelphia next week.

George O. Morris, after a separation of several years from J. Z. Little, has again joined the latter for a production of The World.

Edwin Stevens will succeed to some of the more important Shakespearean roles of the late James Lewis. He will play Dogberry in the Daly revival of Much Ado About Nothing, and possibly Falstaff in Henry the Fourth.

Henry J. Bagge has been engaged by William A. Brady for Maurice Barrymore's company in Roaring Dick and company.

May Mitchell has recovered from her recent illness and will be able soon to resume her stage work. She has several offers under consideration.

Executions against Bentley's Old Fashioned Circus for $276, and against W. S. Cleveland for $717, are in the Sheriff's hands.

The Theatrical Stage Employe's Association has already a membership of over 15,000.

Passie M. Lester has attached the receipts of A Trip to Chinatown company, at the Bowdoin Square Theatre, Boston, Oct. 7, for salary due her as former prima donna of the company.

William A. Brady worked hard for the success of the Actors' Order of Friendship. He gave three weeks of his time to it. Frank Cotter and Milton Nobles did much of the press work. Adolph Bernard, assistant secretary of the Actors' Fund and a member of the Order, rendered invaluable services to the various committees in charge of the affair.

Kittie Rhoades has secured a new society comedy-drama, The Senator's Daughter, by Jerrold Hemingway.

John G. McDowell will star next season in the farce-comedy, The Land Agent, now being written by Bert Leslie.

The sum of money reported stolen from the Garry Owen company at Nanticoke, Pa., has been recovered.

The following engagements are announced for A Railroad Jack, which opens Oct. 26: Carroll and Kane, George H. Howson, Frank Jimerson, Harry Thorne, George Marsh, George Lingard, Milo Kirkpatrick, Mona Farleigh, Rita Dixon, and the Empire Quartette. W. O. Edmunds and H. G. Farley, owners and managers.

At Atlanta, Oct. 1, Lee the hypnotist, made a subject imagine himself a monkey and chew up the hat of an auditor. The owner of the hat sued, and the matter cost Lee $39.40 before it was settled.

A son was born to Mr. and Mrs. Robert Campbell (Kate Collier) in this city on Sept. 23.

Wanted Thanksgiving attraction at Portsmouth, O. Address H. S. Grimes, manager.

Agnes Vars is winning praise for her work in A Railroad Ticket. Miss Vars has an offer to go to London next season and appear in Arthur Roberts' company at the Prince of Wales' Theatre.

Alexes Leighton, Henrietta Watson, and Robert Pateman will accompany Olga Nethersole from England.

After a disastrous fire on Oct. 5, the Detroit *Free Press* Printing Company resumed its usual business routine on Oct. 12.

Colonel John Murray, who has been seriously ill with lung fever and pneumonia, at his residence, 156 West Thirty-fifth Street, is recovering.

Frank W. Sanger and family have returned to town after a four months' residence at Greenwich, Conn.

Elsie De Wolfe rejoined the Empire Stock company last week. J. H. Gilmour, who has been released by Miner and Brooks, is another addition to the company.

De Hart and McCollough arrived here from 'Frisco Oct. 7 and produced their new act entitled Tramp-in-Trouble for the benefit of Metropolitan Lodge, K. of P., 236, at the Lexington Avenue Opera House Oct. 8, scoring a decided hit.

Louis Shea is making a decided success of his part in The Land of the Living.

MATTERS OF FACT.

Laura Burt, in her new play, The Lily of Elmslodi, will wear with other costumes a tea gown said to have been made in Wales over 200 years ago, and originally worn by a waiting maid in the royal household. The garment, it is claimed, has been in Miss Burt's family for four generations.

A high compliment to Maurice Freeman's acting as John Swiftwind in Northern Lights was carried in a letter written to the Newark *Daily Advertiser* the other day by Augustus Walters, who assumed that Mr. Freeman was really an Indian.

William Calder's production of Northern Lights is said to have turned people away every night during its engagement at the Grand Opera House, Brooklyn. The Span of Life, under Mr. Calder's management, will open its fifth American tour at the Bowdoin Square Theatre, Boston, on Nov. 9.

The Vick Opera House, at Runceton, Mo., will be ready for opening Oct. 23. A strong attraction is wanted for this date by Manager John F. Vick. The scenery for the house has been furnished by Noxon and Toomey, of St. Louis.

A. B. Anderson is at liberty as manager or advance agent. His address is 107 No. 6th Street, Philadelphia.

Good open time in November and December is to be had at Keith's Opera House, Providence, R. I. Only first-class attractions can secure this time.

L. Goldsmith, Jr., the trunk manufacturer, at 717 Sixth Avenue, is giving away free to professionals calling at his place, a box of Doren's Is rouge de theatre.

Frances Brooke has made a decided hit in the character part of the French maid with Nellie McHenry in A Night in New York.

A handsome make-up box, trimmed with silver, and made at the Goldsmith Theatrical Trunk Works, was presented last week to Mr. Pratt, of Daly's company, by his many friends and admirers.

The wardrobe trunks for the Mandarin company were made by L. Goldsmith, Jr., 717 Sixth Avenue.

Alf Wheelan can be engaged for opera or comedy. His clever operatic work will be well remembered and he will doubtless not be long out of engagement.

Augusta De Forrest returned from Italy last Saturday on the *Paris*. She is disengaged after six seasons with Alexander Salvini's company owing to the fact that Mr. Salvini will not go out this season.

Melville Stuart, leading baritone with Della Fox last season and with whom he played Frederick in Fleur-de-Lis and Emile in The Little Trooper, one a romantic baritone part and the other a light comedy role, most successfully, is disengaged. He played Abu Ben Adhem in The Caliph, which closed last week.

Peattie's Academy of Music at Fishkill-on-Hudson, N. Y., has changed hands, A. N. David now being the manager. Contracts made with the former manager will be filled, provided attractions holding time communicate at once with Mr. David.

The De Leon Comedians, playing week stands only, have been doing a surprising business. They have already played five return engagements this season. They want open time in Ohio and Pennsylvania.

Plainfield, N. J., has but one theatre, the Stillman Music Hall, which is being booked by Rogers and Willey, the new lessees and managers. The town has a population of 30,000 to draw from. Some good open time may still be had.

A strong attraction is wanted for Christmas night, also for New Year's day at Hamblin's Opera House, Battle Creek, Mich.

A white female poodle dog is offered for sale by George M. Durham, Kankakee, Ill.

Arta Bowen is at liberty for light comedy business. Miss Bowen has an excellent stage presence and is a good dresser.

A. B. Anderson is no longer connected with the direction of the tour of Innes's Famous Band, having left that organization Sept. 29.

Matt McGinniss, care the Griswold Hotel, Detroit, Mich., wants to star a strong Irish team. He also wants a musical director and a good soubrette.

Louis Shea, who so successfully played the heavy in The Land of the Living, is disengaged, having closed with that company Oct. 10. He may be addressed care this office.

A manager is wanted for a new melodrama by Douglas Thornton, La Porte, Ind.

J. A. Kerr, who did some clever work with Frederick Warde last season, is at liberty for light comedy and character. His address is 106 West Eighty-third Street.

Helen Reimer is playing Mrs. Beekman Streete in My Friend from India, and has made quite a hit in the character.

Owing to sudden cancellations some valuable open time is offered by G. B. Bunnell, of the Hyperion, New Haven, Conn. The entire weeks of Nov. 9 and 16 are open.

William Robyns and his wife, who played Jim and Samantha Logan respectively in Human Hearts scored big hits in these roles. The press everyway were unanimous in praise of their work.

Richard Ober, manager of Kittie Rhoades, announces open time in this week's issue and reports excellent business. Miss Rhoades has the best company she has carried in six seasons and presents a dioramascope and specialties between each act. Her company opened two weeks ago at Mount Holly, N. J., and crowded the house nightly. She wants to purchase a vitascope or cinematographe for cash.

Manager C. H. Shaw, of the Hildreth Opera House at Charles City, Ia., wants a few first-class attractions for his house.

The Lumière Cinematographe has made a great success at the Schiller Theatre, Chicago. Manager R. C. Gardner wired the New York office of the Cinematographe last week "Cinematographe scored a big hit." From other parts of the country where it is being exhibited come reports of its equally gratifying success. Alexandre Promio is at present abroad securing new views.

Manager Lewis T. Bennett has Christmas and New Year's open at the City Opera House, Port Huron, Mich., one of the best one night stands in that State.

Harry Jordan, Irish comedian with clever dancing specialty, invites offers from reputable attractions.

Manager T. H. Winnett is filling the wants of the local and traveling managers with attractions and dates through his Emergency Bureau. Mr. Winnett also makes a feature of leasing plays with special printing, controlling the rights to the latest successes. His office is at the Knickerbocker Theatre Building, Broadway and Thirty-eighth Street, this city.

C. F. Montaine, who has been in the support of many prominent stars, and who has played leading parts in Alabama, Held by the Enemy, and other plays, will be disengaged after Saturday night. He may be addressed care this office.

D. Godino, shoemaker, of 199 West Twenty-fifth Street makes a specialty of catering to the theatrical profession. His goods are guaranteed, and his terms reasonable.

But two attractions per week are played at the McDonough Theatre, Middletown, Conn., where popular prices prevail. Manager J. C. Southmayd has still a little open time, but for desirable attractions only.

Hotel Waterston, at 8 Bulfinch Place, Boston, is located in the heart of the theatre district, and caters especially to the profession, to whom extra inducements are offered in the way of special rates. C. A. Moffitt is the host.

Kelly and Kennett have bought the rights to the farce comedy, A Booming Town, and will start it on the road, Oct. 9, with a strong company, new printing and scenery, and H. F. Seymour as business manager. Mr. Seymour is now booking the attraction and would like to hear from theatres holding contracts by the old managers.

Slaves of Gold with Arnold Reeves in the leading role is playing to good business everywhere. John H. Ronner is the manager.

It was erroneously stated last week that William Robyns wanted a play. Mr. Robyns has a strong comedy-drama for whose production he would like to negotiate with manager having capital.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $35; Outside, $50.

Professional cards, $1 per line for three months.

Two line ("display") professional cards, $2 for three months; $3 for six months; $5 for one year.

Managers' Directory cards, $2 per line for three months.

Reading notices (marked "" or "†") 50 cents per line.*

Charges for inserting portraits furnished on application.

Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

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The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

DALY'S—The Geisha.
EMPIRE—John Drew, 8:20 P. M.
FOURTEENTH STREET—The Cherry Pickers.
GARDEN—Evangeline.
GARRICK—Secret Service, 8:30 P. M.
GRAND OPERA HOUSE—Maggie Cline.
HAMMERSTEIN'S OLYMPIA—Vaudeville.
HOYT'S—A Florida Enchantment, 8:30 P. M.
HERALD SQUARE—A Parlor Match.
KEITH'S UNION SQUARE—Vaudeville.
KOSTER AND BIAL'S—Vaudeville, 8:15 P. M.
KNICKERBOCKER THEATRE—Half a King, 8 P. M.
LYCEUM—E. H. Sothern.
PALMER'S—Mary Pennington, Spinster.
STAR—The Lilliputians, 8:15 P. M.
TONY PASTOR'S—Vaudeville.
WEBER AND FIELD'S.—Vaudeville.

BROOKLYN.

AMPHION—Marty Malone.
COLUMBIA—De Wolf Hopper.
MONTAUK—Sue.
PARK.—Ida Fuller's Vaudevilles.

TO ADVERTISERS.

Patrons of The Mirror are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

CONSISTENCY.

The Illinois Board of Agriculture the other day invited the Christian Endeavor Society of that State, in session at Springfield, to attend the State Fair in a body. After the Christian Endeavorers reached Springfield, where the Fair was in progress, they heard that several of the "side shows" at the Fair were not exhibitions that Christian Endeavorers should see.

Upon this hearsay evidence the matter was brought before the general body of Endeavorers, and an Investigating Committee was appointed to look into the grounds and report. This committee performed its duty, and reported that some of the attractions at the Fair were highly objectionable, whereupon an effort was made to have the Endeavorers' acceptance of the State Board's invitation canceled. After an excited discussion, it was voted that the invitation should be accepted with the understanding that the Endeavorers, after full examination of the exhibition, should give voice to their sentiments at a meeting on the Fair grounds. They visited the Fair, enjoyed the hospitality of the Agricultural Society, and while still its guests assembled on the grounds, expressed themselves as shocked at the entertainment offered, and passed resolutions condemning certain features of the exhibition. One of the resolutions ran: "Had the facts now in our possession been previously known, no session of this convention would have been held upon the Fair grounds."

It would be legitimate, perhaps, to comment upon the discourtesy and lack of consistency shown by the Illinois Christian Endeavorers in this case; but where an unsophisticated curiosity has been aroused, a virtue is often made of its gratification. It is quite probable that the "investigating committee" employed in this case saw the whole exhibition twice—once in the fulfilment of a delegated duty, and again upon the general invitation of the Agricultural Society.

THE HAT AGAIN.

The new and somewhat feverish declaration against woman's hat in the theatre—a crusade that some of the great daily newspapers addicted to public reforms have taken up vigorously—divides interest with politics.

Last season The Mirror chronicled legislative efforts in several States to rid the masculine public of this obstructing article. Even in this State it was sought to pass a law making theatre managers accessory to the fault of stage obscuration of which many women in the smaller cities, aided and abetted by local milliners, were guilty. But constitutional lawyers came forward with ideas as to personal liberty that made such a law impossible; and big hats flourished—and they still flourish—in places where women lack the refinement and that consideration for the comfort of others that civilization is supposed to develop. In such places laws against obstructing hats, even though they be supplemented by the most polite appeals of managers, will never avail.

In the best theatres of New York now—and it was also a condition last season—women who are handsome, well bred and in other respects admirable do not wear view-eclipsing millinery. It seems that fashion this year has decreed very large hats for outdoor wear. Large hats on women add to the picturesque moving particulars of the street or the landscape. Of course there are women who imagine that a hat which attracts attention out of doors will also attract attention in a theatre. This is really the truth, with a modification. A hat that may be admired when it does not obstruct the view is always sure to be vituperated when it interferes with vision. Thus it is that the woman whose chief claim to visual distinction is her head gear will wear that head gear wherever she goes. Of course, there are women who, blessed with pecuniary ability to own but a single hat, will buy the largest to be found for the money. They, of course, go to the theatre less frequently than others more fortunately situated. But between the woman who has no charm more potent than her landscape millinery and the woman who thinks she secured a bargain in her only hat, the theatre view is obstructed, and civilized man and the reforming newspaper are exercised.

G. B. Shaw, who has won some title to notice as a sort of salad-dressing critic, and more or less attention on account of a satirical play without a plot called Arms and the Man, has never forgiven Shakespeare for his increasing post mortem vogue. Mr. Shaw's latest allegation against Shakespeare is that he never could tell a story "unless someone else had told it to him first." Mr. Shaw might begin his crusade by going about among the booksellers—starting in London—and recommending an edition of his own works, if his works are in that form, in place of any one of the uncounted editions of Shakespeare strangely still on sale at prices which range from a shilling to a small fortune, according to the plan and purse of the purchaser. After he has canvassed the booksellers, Mr. Shaw might give new interest to his opposition by writing a few plays. If he should follow it to that point, however, he ought himself to get a few stories second hand.

The Salvation Army Corps in Washington is working on dramatic lines. The other night members of the detachment appeared as actors in a comedietta, The Drunkard's Home, which pictured first the poverty-stricken domicile of a drunkard, then introduced the Salvation missionaries, and finally showed a regular Salvation Army meeting at which the drunkard and his wife professed religion. The play effectively illustrated the work of the Army, and suggested the lessons of the theatre that regular actors are steadily emphasizing.

An exhibition by young women in one of the local theatres, preliminarily advertised by pages of suggestive stuff in several of the daily newspapers, is no more representative of any legitimate art of the stage than were the college cries emitted by the young male persons who greeted their first appearance representative of the purpose or efficiency of any educational institution.

The process of law is seldom a matter for mirth, but the placing in the hands of a New Jersey deputy sheriff the other day of a warrant of attachment upon a hippopotamus, the only unattached chattel of a stranded circus and menagerie, with an order to see the beast safely bestowed for the behoof of creditors, passes the limit even of a farce-comedy jest.

A Western preacher who had lifted himself out of merely local note by sermons against the bloomer costume for women, has won quite as general attention by eloping with a fifteen-year-old girl. It is a fine social philosophy that has no flaws.

PERSONALS.

Walsh.—Blanche Walsh, having returned from Australia, has purchased of ex-Senator William H. Reynolds a house in Underhill Avenue, Brooklyn, which she will occupy in about a month.

Crane.—Edith Crane will leave San Francisco on Thursday of this week to join Maurice Barrymore's company. Miss Crane, on learning of George Du Maurier's death, cabled a London florist to send to the funeral a floral offering "from the American Trilby."

Thompson.—Denman Thompson denies the widely circulated rumor that he intends to retire permanently from the stage at the close of the present season.

Morris.—Clara Morris, who was thrown from her carriage last Wednesday, is resting quietly at her home in Yonkers. She was bruised, but not seriously hurt.

Stahl.—Richard Stahl has returned, after journeying to Philadelphia with A Black Sheep, to resume the musical directorship at Hoyt's.

Shannon.—Lavinia Shannon has no connection with the Lowell, Mass., stock company as has been stated, she having withdrawn after the first rehearsal.

Hatton.—Olga Nethersole is to be seen in Boston toward the end of November in a dramatization of Joseph Hatton's novel, "When Greek Meets Greek." The play deals with episodes of the French revolution during the fall of the Tuileries and the beginning of the reign of terror.

Chalmers.—Helena Chalmers has returned from a four months' visit to Virginia.

Thropp.—Clara Thropp has gone to Boston to join one of the stock companies about to be formed.

Brady.—"The receipts of the A. O. F. benefit," said W. A. Brady yesterday, "will easily reach $5000. J. Duke Murray, vice-president of the Order, mailed 3300 tickets to out-of-town theatrical people, and money from subscribers for seats and boxes is pouring in with every mail."

Brooks.—Joseph Brooks has been compelled to lay aside his business duties and take a rural outing. He is said to be suffering from an internal trouble, and his doctor has prescribed absolute rest and relaxation.

Barry.—Eleanor Barry succeeds Edith Crane as Trilby. She left last week for San Francisco, and made her first aapearance in the part last night.

Lander.—Frank Lander has been engaged by Daniel Frohman to support Olga Nethersole.

Gill.—William Gill, the playwright, is the Tammany nominee for the Assembly in the thirty fifth Assembly District. For the past year Mr. Gill has been filling a clerical position in Commissioner Haffen's office.

Ford.—Paul Leicester Ford is the author of a political comedy, Honors Are Easy, which Charles Frohman will present at the Montauk Theatre, Brooklyn, on Nov. 9.

Fowler.—John Fowler has written a Theosophical comedy, The Promoter, in which W. B. Curtis proposes to star, opening his season Nov. 9.

Frohman.—Charles Frohman is in Chicago. He will not return to town before the end of the week.

Ferree.—Owen Ferree has received a unique gift from his friend, Dan Sully. Last week a Cunarder brought Mr. Sully a small turf stack of peat sods from Ireland. Mr. Sully has shared them with Mr. Ferree, who intends to burn them on All Hallow E'en.

Hoyt.—A happy event looked forward to in the household of Charles H. Hoyt is the talk of the many friends of that gentleman and his handsome wife (Caroline Miskel). It may furnish to a new generation another clever writer of amusing farces, or it may give to the future stage another handsome actress.

THE DRAMATISTS MEET.

A regular meeting and "shop-talk" of the American Dramatists Club was held at their rooms, in this city, Saturday evening, Bronson Howard presiding. Among others present were Nelson Wheatcroft, Howard P. Taylor, Charles Klein, Charles Barnard, Milton Nobles, William F. Sage, J. I. C. Clarke, J. F. Purdy, and H. Grattan Donnelly. The proposed new constitution was discussed at length, and it was decided to give to J. M. Barrie, the English author, at his convenience, a complimentary dinner.

A MAN AT THE PLAY.

You ask about the play last night,
I really cannot tell,
Although I heard each word aright,
And saw the stage quite well.

In front of me a lady sat,
Young, beautiful, high-bred;
For oh! she had removed her hat,
And so I lost my head!

No towering brim of silk and lace
Concealed the soft contour
Of head and neck, whose artless grace
A hermit might allure.

My heart was filled with thankfulness,
With gentle, sweet surprise;
And if I saw the play the less,
The fault was in my eyes!

A. E. Lancaster.

New York, Oct. 7, 1896.

AN HISTORICAL ORDER.

On Sunday, Jan. 12 1849, in the city of Philadelphia, Edward Thompson, David P. Bowers, Joseph Jefferson, Leander B. Richardson, John Crocker, Robert Johnson and Henry Macklin met in a little room in North Eighth Street and discussed the advisability of an association for the benefit of actors. Before they separated the Actors' Order of Friendship was organized. Edward Thompson was chosen president; David P. Bowers, vice president, Joseph Jefferson, secretary; L. B. Richardson, assistant secretary, and John Crocker, Robert Johnson and Henry Macklin, investigating committee. A constitution, consisting of twenty nine articles, was drawn up and adopted, and the little band adjourned to meet on the following Sunday, Jan. 19, when John A. Ellsler, John Weaver and J. S. Alexander were declared original members. John A. Ellsler, nominated by Joseph Jefferson and seconded by David P. Bowers, was unanimously elected the first treasurer of the order. Thus these ten determined men organized and carried out the plan for an order composed of actors only, which has lived and prospered for nearly forty-eight years, and never once in all that time has the order failed to meet its obligations. Edwin Forrest was a member, and when it was thought wise to establish a lodge in New York the original lodge lent its aid in forming the Edwin Forrest Lodge in this city, the benefit for which was given at the Academy of Music last Thursday. The only survivors of the original organization are Joseph Jefferson, Robert Johnson, now an inmate of the Forrest Home, and John A. Ellsler, who lives in this city. Mr. Ellsler was made a life member of the order in 1892, and is very proud of the honor. He was not present at the benefit. When asked why he did not attend, he replied sadly, "I think they have forgotten me. I was not invited." Edwin Booth, Barney Williams, William J. Florence, Lawrence Barrett, C. W. Couldock, James E. Murdock, John Drew, Sr., Edwin Adams, F. S. Chanfrau, John Lewis Baker, and William Goodall were all among the early members.

DRAMATIC SCHOOLS.

Franklin H. Sargent, at the opening performance of the American Academy of the Dramatic Arts, will present The Wedding Dress, a new one-act play by Edward E. Rose, adaptor of The Prisoner of Zenda and Under the Red Robe. This performance will take place during November in the Carnegie Lyceum.

The fourth regular yearly term of the Empire Theatre Dramatic School opened yesterday with thirty students. The list of plays to be presented by the students in the course of the season includes A Silent Voice, by Lawrence Alma Tadema, and a play by Margaret Merrington. A light opera in two acts will be tried by the students of the Operatic School at the Empire Theatre toward the close of the season.

LETTERS TO THE EDITOR.

A GRATEFUL LETTER.

Brooklyn, Oct. 7, 1896.

To the Editor of The Dramatic Mirror:

Sir,—Will you kindly permit me to thank, through your columns, the many kind friends of this and other cities, who have extended, by telegram or by mail, their condolences to me in my great affliction over the loss of my son and companion. Out of them all there flows such a great stream of sympathy that it might be a solace were not my sorrow beyond the power of word or deed to lessen it. Those kind messages, however, crowd grief and make a place for gratitude.

William E. Sinn.

NICETIES OF EMPHASIS.

San Gabriel, Cal., Sept. 30, 1896.

To the Editor of The Dramatic Mirror:

Sir,—The letter from Maud Morris in which appeared in the issue of your paper dated Aug. 22, objecting to Mr. Alfred Ayres's criticism of Canon Fleming on "Studies in Emphasis," has revived a very old discussion about the emphatic words in certain of those grand speeches in The Merchant of Venice.

Fifty years ago there was such a discussion in the Theatre Royal, of Edinburgh Scotland, and twenty odd years ago I heard something of the same kind in New York city.

It is certainly true, as Mr. Ayres remarks, "to emphasize so much is to emphasize nothing at all." I believe that the fewer words that are made emphatic simply by sound, the greater strength will be given to those accented as well as to the whole utterance.

Allow me to call the attention of Miss Morrison and others to a fact which is very frequently overlooked. It is this: the word "better" is used as an adjective and also as an adverb. As the comparative of "good" it is very generally emphasized, while as an adverb it is very rarely so uttered. I may be mistaken, but I think that in Portia's speech the term is used as an adverb.

In Macbeth, Act III., Sc. 2, we read "Better be with the dead," and there is no question about placing the emphasis on "dead." In Henry V., Act 2, scene 1, we find "Never was monarch better feared," plainly setting the emphasis on "feared," but we find an exception to the rule in the expression of Shylock, "I will *better* the instruction." Act III., Scene 1.

If we read the speech of Portia with this idea in view we can easily determine the emphasis. Put in plain language it runs thus: "Mercy is not a matter of compulsion, it is a free gift . . . and mercy, which is a spiritual virtue, becomes even a monarch rather than the *crown* which only evidences temporal power." In this, the poetic beauty is taken away, but the sense is left which, if I am not mistaken, shows that *mercy* and *crown* are the words put in contrast. Now, as "mercy" had been sufficiently emphasized in the preceding lines, the only word to be made emphatic in the clause referred to is "crown." Perhaps Mr. Ayres will not agree with me so far as to say there is here an antithesis, but it strikes me as such.

In regard to the general subject of studying the proper emphasis, I sincerely trust that the interest started by Mr. Ayres's articles will increase until our actors and elocutionary teachers will break away from a senseless tradition and adopt the natural in place of what some are pleased to call theatrical style. What we want is to get at the sense of the author.

Some time ago a young ritualist said that in reading the Bible in public no one had any right to give expression to the words by inflection, pause or emphasis, but ought to read in a monotone and leave the meaning to be conveyed to each individual by the Holy Spirit. Perhaps the Spirit does make up at times for the incapacity, deficiency and folly of some ministers, but we can hardly expect to be so assisted in the interpretation of Shakespeare. Yours respectfully, R. H.

THE USHER.

Last week the daily newspaper which originated the commission on advertisements critic gave up the ghost. In this column last week I referred to its precarious condition.

The two or three other journals that adopted the same scheme are in a more or less wabbly condition. There is reason, therefore, to hope for a speedy disappearance of the last vestiges of the pernicious system that has reduced dramatic criticism to the lowest plane in this city.

It seems to be a bad year for journalistic parasites, doesn't it?

✣

Philip Hale in the Boston *Journal* defends and eulogizes farce-comedy and endeavors to account for its popularity in Boston.

He asserts that farce-comedy is "life as it is," and that it is a panacea for the worries and ills of daily life. He finds by personal observation that the faces of men and women in public vehicles are "worn, wrinkled, pinched, weazened, perturbed." It is not strange, he thinks, that they should seek comfort and alleviation in laugh-making pieces.

Boston is extreme in everything. Her taste in theatrical matters is notoriously divided between the best and the worst. She patronizes the silliest farce or the raukest melodrama with the same enthusiasm that she bestows upon plays of real worth and players of the first magnitude.

Our two leading writers of farce-comedies are Bostonians, but not one noted contemporary dramatist of serious purpose hails from the modern Athens. Undoubtedly farce-comedy has a strong hold there.

A clever farce-comedy has a genuine *raison d'etre* in Boston or anywhere else; but I do not see that it is entitled to favor beyond works of a higher class that demand greater art in the production and finer skill in the interpretation.

The threadbare argument that people go to the theatre solely to forget their worries is pretty well exploded. The theatre is not a hospital. Diversion need not necessarily be stripped of the element of intellectuality or deprived of dramatic strength.

New York is a pretty rushing town, but I have not noticed that New York faces are worn, wrinkled, pinched, weazened, perturbed. Can it be that life in Boston induces such facial indications? Or may it not be possible that they are the result of too much farce-comedy? I pause for a reply.

✣

Sir Henry Irving is being taken to task by certain dramatic writers in this country because the other day he deplored the excessive publication of "chatter" about actors.

The *Times* remarks in this connection that "there is nothing easier to obtain in this world than obscurity—if one really yearns for it." How about Madame Duse? Is she obscure, despite her consistent refusal to hold intercourse with the press? The white light that beats about a player of prominence renders personal obscurity next to impossible, our friend, the *Times*, to the contrary, notwithstanding.

The sort of "chatter" that Irving objects to is that which emanates from foolish paragraphers and imaginative press-agents It is not often, I think, that actors of position are themselves responsible for the rot that is printed about them. Of course, there are some instances in which a thirst for publicity leads actors astray, but they are comparatively rare.

✣

A score of years ago this metropolis was shocked by a series of can-can performances that were given first at a place called Jake Berry's Opera House and afterward at another resort of the same description called Robinson's Hall. The police raided the exhibitions and Berry finally landed on Blackwell's Island.

Berry's show, however, was not nearly so offensive to public decency as some of the entertainments that have been given in New York during the past year or so and that have escaped serious interference from the authorities.

Pitiful in its lack of cleverness and its open appeal to base instincts is the act now being given by a widely heralded quintet of sisters at one of our principal music halls. There is nothing in the performance except unadulterated nastiness to entitle it to notoriety.

Some of our newspapers are to blame for playing directly into the hands of the promoters of such shows. The *Herald*, for instance, gives more space to trash concerning singers of ribald French songs and women that strip off their outer garments before the public than it does to matters of legitimate dramatic art. The fact is undeniable that it is the press that provokes sensational public curiosity, the thing that makes shows of this kind profitable.

✣

There is something rather fishy about the scheme to establish a French company in New York, composed of students from the Paris Conservatoire. It does not appear credible that any man in his senses could imagine the successful establishment of such an enterprise as among the possibilities.

And yet one de Brugnieres tells the reporters that such a plan is now being perfected and that the French classic drama will be declaimed by Conservatoire graduates at Palmer's early next year.

Mounet Sully, Coquelin and Jane Hading, Rejane and other celebrities of the Paris stage have failed to draw paying houses in this city at divers times. And yet the raw recruits of the French profession are to try their crude talents on the New York dog, at the dog's expense, before appearing at the Odéon or the Français Go to, M. de Brugnieres!

✣

Journalists are the thinnest skinned men in the world, and especially those journalists that write dramatic criticisms.

It would not be so surprising if a manager should bring a suit for libel against a dramatic critic as it is to find a dramatic critic bringing such a suit against a manager.

I don't know what Mr. Hammerstein said about Mr. Davies in his letter to the editor of the *Evening Sun*, but it must have been something very awful to have caused Mr. Davies to enter the arena of the courts against the volatile manager. For Mr. Davies has leveled a free lance at many a manager, notably Mr. Hammerstein, and one would suppose that he would be prepared after hammering people indiscriminately to sustain a little Hammersteining himself.

THE DEATH OF GEORGE DU MAURIER.

George Du Maurier, artist and author, died at London, Oct. 8, of heart and lung weaknesses. Although long known as a popular English cartoonist, it was only within a few years that he appeared as a novelist, and, still later, when he became familiar to the theatrical world as the author of "Trilby," successfully dramatized by Paul M. Potter. Du Maurier, whose full name was George Louis Palmella Busson Du Maurier, was born in Paris, in 1834 He was educated at London, Antwerp, and Dusseldorf, and studied art at Paris in Gleyre's studio, which he has immortalized under another name in "Trilby." His sketches, contributed during the past thirty years to London *Punch*, establishes his fame as first among English cartoonists, and his novels, "Peter Ibettson" and "Trilby" secured his recognition in the highest ranks of story-writers. The serial publication of his latest novel, "The Martian," in which an actress is a prominent character, has just begun in this country. Du Maurier's body was cremated last Saturday at Woking.

BRADY AS AN UNDERSTUDY.

W. A. Brady, it is said, knows every line in every part in every piece produced under his management. Saturday afternoon he was sitting in his office dictating a letter to his stenographer when a message came from the Academy that Leo Dietrichstein had lost his voice and couldn't go on in Under the Polar Star. Mr. Dietrichstein had lost the use of his vocal organ testifying in a divorce case.

Mr. Brady bounded from his chair, sprang down the stairs, jumped into a cab and reached the Academy in time to make his first entrance as Achille Rabon, the French scientist. His dialect was such as was never heard in the neighborhood of the Seine, but he played the part with great spirit.

Mr. Brady will continue in the role till George Marion can master the lines and business of the part.

MR. PALMER'S FIRST PRODUCTION.

A. M. Palmer's first production this season will be a new play called Heartsease, by Charles Klein and J. I. C. Clarke. It will probably be seen for the first time on Nov. 9 at the Great Northern Theatre in Chicago.

The piece is novel in plot. The hero is a composer, and the theft of the score of his opera forms one of the principal incidents There are several unique musical effects woven into the action. One of the scenes is the foyer of an opera house. The scene is laid in London.

In the cast Henry Miller and Virginia Harned will appear. Parts will also be played by Charles Bowser, Reuben Fax, and other well-known actors. Rehearsals of Heartsease began yesterday at Palmer's.

A MONUMENT TO EUGENE FIELD.

"Field Flowers," the handsome book issued by the Eugene Field Monument Committee to further the fund for the erection of a suitable memorial to the dead poet, contains many of Field's sweetest verses, illustrated by the best known American artists. The work is beautifully bound, and is to be obtained for $1 a copy at bookstores, or from the Eugene Field Monument Fund, 180 Monroe Street, Chicago, by sending ten cents extra for postage.

SALVINI'S MALADY IS FATAL.

Augusta De Forrest, who was for six years a member of Alexander Salvini's company, returned on a steamer from Genoa last week and reports that young Salvini cannot possibly survive the malady from which he suffers.

"I am in receipt of weekly letters from Mr. Salvini's wife," said Manager W. M. Wilkison yesterday, "and she informs me that his malady is fatal. The cable may flash us the news of his death at any moment."

BLOODSHED IN ROMEO AND JULIET.

During a matinee performance of Romeo and Juliet by the William Owen company, at Hamilton, Ont., Oct 7, Frederick Hartley as Mercutio in the street-fight scene severely cut Everett King (Tybalt) over the right eye. A moment later King encountered William Owen (Romeo), and, blinded by blood, stabbed him in the arm. Both were able, however, to appear in the evening, when Owen enacted Richelieu with a bandaged arm, and King's Baradas had a plastered forehead.

THE BLACK PATTI'S SUNDAY CONCERT.

The Black Patti's Troubadours gave a concert at the Star Theatre, Sunday evening, before a large audience. Madame Sissieretta Jones sang several selections with her usual brilliancy, Tom McIntosh introduced some fetching coon songs; Bob Cole offered a funny monologue, and the De Wolfe Sisters, Charles L. Moore, Kingsbury and Cousins, Billy Johnson, Lloyd G. Gibbs and Henry T. Burleigh contributed to the bill.

THE RAINY DAY CLUB.

The Rainy Day Club is an established fact and numbers nearly one hundred members, all pledged to wear suitable gowns on stormy days The dress is set to be a skirt about three yards in width, not shorter than eight inches, nor longer than five inches from the ground. The prescribed jacket, or coat, will be the Norfolk, or English walking coat; and the hat, without feathers or flowers, will be either Alpine, Togue, or box turban, as best becomes the wearer. The shoes will be on the bicycle order, reaching to the knees. Many prominent actresses are enrolled, and the secretary, Mrs Bertha Welby, is constantly in receipt of letters from would be members. The club charges no fee, and the only requisite to become a member is to wear the prescribed dress

The pin of the club is an unfolded umbrella of carved wood and gold, and the motto: Noblesse Oblige.

Among the members are Mrs. Walker Whiteside, Mrs. Eva Lovell Carson, Miss Helene Boswell, Mrs Kate Jepson, Mrs. Mary Sargent Hopkins, Grace Welby, Blanche Weaver, Emma Field, Mrs. Katherine Lane, Ann Warrington, Mrs. Fred Andrews, Maud Morrison, Mrs Marie Merrick, and Mrs. Emma Beckwith, who is president.

LOIE AND LI.

John E. Kellard's suit against Loie Fuller for $1200 for six weeks' salary, alleged to be due since 1893 when Kellard appeared for one night in a play at the Garden Theatre under Robert Grau's management, came up for trial last week in the City Court, and was indefinitely postponed. Mr. Kellard takes the ground that Loie Fuller was Grau's partner in the venture, but she denies this.

Miss Fuller will start soon, it is said on a trip to China. She is said to have received an autograph invitation from Li Hung Chang, when he was here, to come to China and dance there. It is rumored that Li has promised to issue a general edict to his people, compelling them to patronize the Fuller performance under penalty of being beheaded. E. A. Stevens, Miss Fuller's agent, sailed on the steamer with the Viceroy and his party to make arrangements for the tour.

A SUNDAY ENTERTAINMENT STOPPED.

Through the efforts of the Rev. Dr. H. T. Beatty, a performance of The Pupil in Magic by the Liliputians was prevented at the Lyric Theatre, Hoboken, Sunday night. An angry crowd of disappointed Germans surrounded the house, and were with difficulty dispersed. Manager Black had the assurance of the authorities that the performance would be permitted, but Dr. Beatty secured the cooperation of a part owner of the theatre in closing the house.

FREDERICK WARDE AS KING LEAR.

Frederick Warde's revival of King Lear has been the most successful of his series of Shakespearean productions, and he has yet to receive an adverse criticism. He is now in New Orleans, having played the principal cities on the Atlantic coast. Business has been most gratifying. The Rise of Iskander, his new play, by W D. Eaton, will be put in rehearsal this week, and produced as soon as the elaborate scenery and effects are ready.

REALISM IN A BREEZY TIME.

In Fitz and Webster's A Breezy Time there is a burlesque boxing act between Leo Clifford and James Shields. In Cincinnati, a few days ago, Clifford gave his opponent an upper-cut which knocked him out and delayed the play several minutes, and still the audience did not seem to realize the truth. A prizefighter who was present said that it was the best imitation he ever saw.

A SECOND ROSEMARY COMPANY.

In view of the fact that John Drew, after a prolonged stay at the Empire Theatre, will be unable to present Rosemary in all of the principal cities, Charles Frohman is arranging to send out a special company about Jan. 1, to play the piece in such of the large places as Mr. Drew may not be able to reach.

COLONEL MAPLESON ARRIVES.

Colonel Mapleson arrived from Europe, Oct. 7, bringing with him Susan Strong, Mlle. Du Bedat, Mme. Meysenheym, Sig. Durot, and Sig. Ughetto for his opera season, which opens at the Academy of Music, Oct. 26. Other artists are to arrive Oct. 17.

SAID TO THE MIRROR.

JOHN W. STEPHENS: "I would like to express my own thanks and those of my wife to the proprietors of Gerdes' Hotel, Cincinnati, who so kindly cared for us after the disastrous closing of Lost in Egypt, and to whose zealous endeavors, aided by the generosity of professionals playing Cincinnati week of Sept 20, and the reduced railroad rate given by Jack Mason, of the C. H. and D., we were enabled to return to Chicago, with our goods and chattels intact."

RICHARD STAHL: "I was surprised to read in last week's MIRROR of the appearance at Omaha, of 'Richard Stahl's Opera company' in my opera, Said Pasha. I have given permission to no one to use my name or my opera. Several letters have reached me asking for dates, and I should very much like to know who these persons are that sail under my name."

LELLA PRINGLE: "Our tour of Nebraska is finished, and in spite of politics we have done a good business. The ghost always walks on Wednesdays, and our new plays by James M. Martin are successful."

UNDER THE BLACK FLAG.

J. M. Miller is managing a band of pirates in Indiana.

Albert Brandenburger's company are pirating The Golden Giant in Canada.

Manager George H. Bell, of Bell's Comedians, writes to say that the plays he was recently charged with pirating are not now in his repertoire.

Arden Smith, co-author with Edwin Arden of Eagle's Nest, reports that McAuliffe and Greene's company are pirating that play in Maine under the title of My Boy Jack. The company are also giving The Sidewalks of New York under the false name of The Bowery of New York.

Orris Ober and her company are pirating Myrtle Ferns in the Northwest.

Arthur C Aiston reports the continued career of Frank D. Long's pirate crew, now in Missouri. Manager Aiston suggests that reputable managers might combine in refusing to book towns playing pirates, so as to shut them out of profitable time.

MAUDE ADAMS TO STAR.

From a photo by Sarony.

Charles Frohman last week signed a contract, by which Maude Adams will star under his management for three years, beginning next season. Miss Adams has served as leading lady for John Drew ever since that actor appeared as a star, and will continue in her present part in Rosemary throughout this season. Mr. Frohman will provide her with an admirable company and an appropriate play and her New York engagements will be played at either the Empire or the Garrick Theatre. Maude Adams was engaged by Charles Frohman nine years ago, when he had seen her performance at the Star Theatre in The Paymaster. She first served in E. H. Sothern's company, and in A Midnight Bell, and then appeared with the Charles Frohman Stock Theatre, with which organization she remained until the opening of John Drew's company. She is a charming actress, and has won a proud following.

REFLECTIONS.

Charles B. Cochran is in town attending to Richard Mansfield's interests. Mr. Mansfield will open his New York engagement at the Garrick Theatre on Nov. 23.

Charles B. Cochran is arranging for the sale of Mrs Richard Mansfield's collection of antique tapestries and bric-a-brac. The collection includes rare articles which Mrs. Mansfield collected while abroad.

Irene Lorton was the object of a benefit, Sept. 30, at Elks' Hall, Denver, Col. Edna Collins, Joe Newman, Mary Carcamo, Alice Fulham, and Henry Wortman assisted

A son was born about two weeks ago to Mr. and Mrs. J. C. Nugent (Grace Fertig), at Canal Dover, O.

Fannie Dudley was called upon at short notice to play the part of Mary Lamb in Excelsior, Jr., at Montreal, recently, and gave a very creditable performance.

Harry Mainhall, now starring with Charles B. Hawkins in Tennessee's Pardner, writes to state that the Harry Mainhall advertised as playing the title role in The Ensign is another person.

Neil Burgess's New County Fair opened Aug. 24, and each week since has netted the management a big profit Many newspapers have stated that the present New County Fair excels the former production.

Marix Loevensohn, who is under the direction of Rudolph Aronson, and who will arrive in this country early in December, has been engaged as 'cello soloist at a Symphony Concert to be given by the Colonne Orchestra from Paris in Brussels on Oct. 18.

H. L. Webb will leave the Wood-Jersey company at Davenport, Ia., Oct. 17, to join Floy Crowell in the East.

The Fontanas have found good business in the Wisconsin lumber country.

James H. Wallick reports that When London Sleeps has met everywhere with flattering success.

Rudolph Aronson has contracted for the appearance of Madame Teresa Carreno, pianiste, with the Philharmonic and Symphony Societies of New York, The Boston Symphony Orchestra, the Chicago Orchestra (Theodore Thomas), as well as in Philadelphia, Brooklyn, Washington, Baltimore, Toronto, Montreal, Milwaukee, Detroit, Providence and other cities.

Wanted Thanksgiving attraction at Portsmouth, O. Address H. S. Grimes, manager.

The New People's Theatre, Trenton, N. J., was sold Oct. 3 by the Sheriff. Manager Owen H. Ziegler could get nothing but the lowest prices for attractions, and then played to only $50. All bookings are canceled.

Mr. and Mrs Dudley Farnworth, Mae Harris, and Bertine Farnworth have joined the Kittie Rhoades company.

Marion Lester has been re engaged for James J. Corbett's company. A Naval Cadet is now in rehearsal.

"Old Hoss" Hoey, of A Parlor Match, has a pet dog named "Sandow." The animal parades about town wearing a blanket that bears the legend "Bill Hoey, the Diamond King."

E. J. Henley has recovered his old voice and is going to make another revival of Deacon Brodie, the psychological melodrama written by his brother, William Ernest Henley, and the late Robert Louis Stevenson. He is also negotiating with A. M Palmer for the right to the German play, The Price of Silence, in which he achieved a hit with Mr. Palmer's company when on tour some three years ago. Mr. Henley has engaged for his support Edmund Lyons, R. F. Cotton, J. G. Baker, Nellete Reed and Mr. and Mrs. Robert Armstrong. His tour, which will be under the direction of Max Bleiman, will open in Baltimore Oct 26.

Week of Nov. 16 is all open, also Christmas and New Year's. 50,000 people to draw from. Grand Opera House, Carbondale, Pa. Dan P. Byrne, Manager.

A dancing contest between local pickaninnies and the professionals was a feature of the In Old Kentucky engagement at Kansas City, Oct. 13.

☞ *Don't make mistake in booking Johnstown, Pa. Johnstown Opera House, best house.*

AT THE THEATRES.

Fourteenth Street.—The Cherry Pickers.

Romantic play in four acts by Joseph Arthur. Produced Oct. 12.

John Nazare	William Harcourt
Colonel Brough	Ralph Delmore
Brown	R. V. Ferguson
Lieutenant York	W. P. Carleton
Corporal Jones	Edgar Poland
Smitty	Benjamin Deane
Ayoob	Goeffry Stein
The Viceroy	Nat D. Jones
Mr. Guest	Verner Clarges
The Kansahma	Joseph Mason
Sygee	Frank Inslee
Nourmalee	Roselle Knott
Mrs. O'Donell Duleep	Jennie Satterlee
Rada	Ethel Knight Mollison

To say that The Cherry Pickers is a good, wholesome melodrama is not to say enough. In an affluence of exciting situations and picturesque tableaux, it surpasses any imported melodrama that has held the boards here in recent seasons. Produced at the Fourteenth Street Theatre last night, the play achieved unmistakable success. Manager Pitou has given it a most careful production and, merely from the standpoint of picturesque spectacle, it is more than enough to satisfy the average audience. But the piece is the very marrow of melodrama. It is interesting throughout. It appeals to the sense as well as to the senses.

The play takes its title from the Eleventh Hussars, of the English army, known as "Cherry Pickers" from their famous red breeches. The story of the play involves the conflict between the Eurasians, or Half Castes, and the English during the British-Afghan war of 1879-80.

A beautiful girl, Nourmalee, is loved both by an Englishman and a half caste. The girl has been betrothed to her countryman but that does not prevent the Englishman, Brough, who is a Colonel in the "Cherry Pickers" from trying to win her over. Brough, by the way, has left a wife and family behind him in the British Isles.

The half caste, Nazare, tries to kill the officer at a reception given to the Viceroy at which all the rajahs and their suites are assembled. Nazare is tried by a military tribunal composed of Brough's chosen friends; he is degraded and sentenced to twenty years' service in a military prison. Disguised as a native peddler, he manages to escape, and in the search for him his old father is tortured to reveal his son's hiding place. The old man refuses and in a drunken frenzy Brough strangles him with his own hands.

In order to aid the escape of her lover, Nourmalee consents to marry Brough, who promises to enable the fugitive to leave the country. Brough breaks his word, however, and Nazare is taken. During a sudden attack of Afghans upon the English fort, Nazare is chained to a port hole in front of a large revolving cannon chained to the butt of which is another condemned prisoner, Ayoob, whose brother has been slain in battle by Nazare. Brough tells Ayoob that if he will turn the gun around till its muzzle reaches Nazare's breast, he can thus avenge his dead brother. Ayoob, in a frenzy of mad exultation, begins to turn the gun; just as its muzzle reaches Nazare, Nourmalee breaks from an adjoining room, releases him and drags him out of danger.

This scene constitutes, of course, the great sensation of the play. Nothing remains for the last act but the punishment of the villainous Brough and the reward of noble Nazare for his many deeds of heroism and abnegation.

Manager Pitou has gathered together a company capable of doing justice to the play. The adaptability of each member to his or her part was made manifest before the curtain fell on the first act.

Roselle Knott as the heroine struck the right note of natural earnestness at the very start, and played the part with felicity throughout.

The half-caste hero had a forceful representative in William Harcourt, and his rival, the odious Britisher, lost no characteristic touch at the hands of Ralph Delmore. In representing the brutality, malevolence and lust of man, Mr. Delmore showed the tact of an artist.

One character in the play—a totally extraneous one, too—might have stepped from the pages of Kipling. This was the "three times" widow, a blatant, good-natured Irishwoman, acted by Jennie Satterlee with irresistible *vim comica*.

A comic Englishman, although conventionally drawn by the author, was effectively treated by Robert V. Ferguson, whose dialect had the rich ring of Bow Bells. Verner Clarges was admirable in his role, and a special word of praise is due Benjamin Deane for his individual treatment of a subordinate part. Geoffrey Stein's Ayoob was another gem of clever "bit" acting.

The Cherry Pickers are destined to enjoy popularity, both in this metropolis and on the road.

Boyt's.—A Florida Enchantment.

Comedy in four acts by Archibald Clavering Gunter. Produced Oct. 12.

Lillian Cruger Travers	Marie Jansen
Jane	Dan Collyer
Miss Constancia Travers Oglethorpe	Effie Germon
Miss Bessie Horton	May Haines
Miss Stella Lovejoy	Grace Huntington
Malvina	Carrie Collyer
Frederick Cassadene, M. D.	Clarence Heritage
Major Calhoun Benham Horton	Wash Melville
Chasley Wilkes	Albert Roberts
Mr. Stockton Remington	Frank G. Campbell
Gustavus Duncan	Thomas E Jackson
Jack Barnard	Fred. McClellan

Mr. Gunter's play follows closely the story of the book from which it was dramatized. A young girl becomes possessed of a few magical seeds that confer a change of sex upon any individual who swallows one of them. The maiden courageously swallows a seed, and finds herself a young man. Then she tries the effect of the seed upon her negro maid-servant, who is straightway metamorphosed into a darkey valet. Thus transmogrified, the young girl obtains revenge on a faithless lover by paying court to a pretty widow. Her further devices to play parts in contrary sexes constitute the body of the play.

Mr. Gunter takes pains to announce that his primary reason in perpetrating the play was to show "that in a measure men have a better time than women amid the social environment of our present civilization."

The cast of characters is preceded by the quotation: "It is better to laugh at improbabilities than to cry at realities." It is needless, therefore, to devote any serious criticism to the play so far as its truth to human nature is concerned. Taken as a comedy frolic Mr. Gunter's conceit is not devoid of cleverness.

But it has a most objectionable blemish in the opinion of those who are opposed to suggestiveness in stage entertainments. The "sex against sex" drama has had its day, and A Florida Enchantment might be characterized as a fantastic burlesque of the same subject.

Marie Jansen was capital in the role of Lillian Cruger Travers, the girl who by swallowing one of the magical seeds undergoes a sexual change, and figures for a while as a dashing young beau. It is not overpraising Miss Jansen to say that without her or some equally clever comedienne in the same part the play would have fallen flat.

Dan Collyer was laughable as Jane, and especially so after Jane had become a valet. Thomas E Jackson was also amusing as Gustavus Duncan, another darkey character. Albert Roberts was inclined to overact the dude propensities of Charley Wilkes.

Grace Huntington as Stella Lovejoy, and Effie Germon as Constancia Travers Oglethorpe made the most of their opportunities.

Clarence Heritage was acceptable as Dr. Frederick Cassadene, and Carrie Collyer was seen to advantage as Malvina.

May Haines, Wash Melville, Frank G. Campbell, and Fred McClellan all did well in their respective roles.

Bijou.—My Friend From India.

Farce in three acts by H. A. Du Souchet. Produced Oct. 6.

Erastus Underholt	Frederick Bond
Charles Underholt	Edward S. Abeles
A. Keen Shaver	Walter E Perkins
Tom Valentine	Charles Arthur
Rev. James Tweedle	Joseph Adelman
Jennings	Frank C. Parry
Bill Finnerty	John Finn
Marion Hayste	Marion Giroux
Mrs. Beekman-Streete	Helen Reimer
Bernice Underholt	Kenyon Bishop
Gertrude Underholt	Louise Galloway
Tilly	May Vokes

If it be urged that My Friend From India is riotous farce of the wildest and most improbable kind, the author can at least congratulate himself on wringing laughter from the most sedate persons who see his piece. That surely is triumph enough, and Mr. Du Souchet is probably satisfied. At its first performance at the Bijou last Tuesday, My Friend From India had an encouragingly warm reception; and during the week, audiences of large proportions laughed immoderately at the piece. Its success must therefore be frankly recorded.

Mr. Du Souchet calls his work a farcical comedy, but it is, in every sense, a plain, old fashioned farce. The ball of fun is set in motion with some labor, but once in revolution it continues to roll till the final curtain.

A retired Kansas City pork-packer brings his family to New York in the hope of "getting into society." His son, the regulation young blood of farce immemorial, goes on a racket and brings home with him a weird creature, a barber by trade and Theosophist by inclination. To assuage the wrath of his father, the son introduces the barber to the household as a Theosophical pundit from India. With sound business instinct, the old man sees a prospective "fad" in the supposed pundit. He is accordingly installed in the house, the intention being to have him lionized by the society people whose acquaintance the pork-packer covets.

All this transpires in the broad domain of farce, that delightful territory where anything and everything is possible and probable; where people hide under tables and assume disguises at fancy's impulse; where servants sit in the presence of their masters and converse in intimate and familiar terms; and where the normal tone of every human being is either a shriek or a scream.

Mr. Du Souchet has shown that utter and absolute emancipation from all restraints of probability and common-sense that of itself ensures success. At the expense of every law of reason and decorum, he has contrived a piece of absurdity which is almost continuously diverting.

The most effective scene is where the unhappy barber attempts to escape from the house in a dress precisely like one worn by an old maid. The glass has been broken out of a mirror, and the barber hides behind it just as his feminine duplicate enters the room. She walks up to the supposed mirror; whereupon, in order to save himself from discovery, the barber is forced to imitate her poses and smirks in unison. This business, although old and familiar, is here used in an exceedingly ingenious way, and Mr. Du Souchet has not been overpraised for his clever application of it.

Nothing but praise can be bestowed upon Mr. Bond, Mr. Abeles, and Mr. Perkins, to whom are entrusted the three principal parts. They act with spirit, tact and a certain quality of earnestness that is immensely effective.

Mr. Adelman's sketch of a missionary is also deserving of commendation. It is so neat and clever that one wishes there were more of it.

The German housemaid of May Vokes is another extremely felicitous bit of character work. Nothing more original in the way of a local study has been seen here in a long time. The others in the cast are generally satisfactory, notably Marion Giroux, who is both sprightly and vivacious, and acts with tact and charm.

My Friend from India will hold the boards of the Bijou till the advent of Mr. Hilliard with his new play, The Mummy.

Grand Opera House.—On Broadway.

Melodrama in four acts by Clay M. Greene and Ben Teal. Produced Oct. 12.

Mary Brady	Maggie Cline
Nellie Crane	Beatrice Morgan
Mrs. Scarborough	Isabel Waldron
Grace	Alice Thill
"Rags"	Helene Thil
Mrs. Googan	Mrs. Wilson
Thomas Brady	John G. Sparks
Thomas Jefferson Brady	Fred W. Peters
Harry Scarborough	George W. Howard
John Moorhead	Ben T. Ringgold
Philip Penfield	John T. Burke
Cornelius Kerr	E. S. Metcalf
Bill Masters	Jerome Stansill
Officer Michael Marks	James A. Leahey
Dan McCloskey	Harry B. Bradley
Frank Raig	Jerry Hart

Maggie Cline appeared last night before a New York audience as a star, and was received with enthusiastic delight. On Broadway is a perfunctory string of episodes, framed upon the several songs which Maggie Cline has made dear to the hearts of all who have ever heard her sing them. "Arrah, Go On!" and "Throw Him Down, McCloskey!" went as of yore, to the immense satisfaction of a crowded house.

Miss Cline's role is that of "a womanly woman with a man's nerve"—thus the play bill puts it. The description is not inexact, when applied to Miss Cline personally. Here in New York she is known as a woman of magnetism, great good humor and superabundant vocal power, whether on or off the stage. In her new play, she has been skilfully fitted with a part entirely congruous to her personality.

The scenes of the piece are laid in certain familiar districts of New York, and the characters are all more or less typical of those districts. Without detailing the plot specifically, it may be said that Miss Cline as the central figure is the good angel of all the virtuous people of the play and the unflinching avenger of their many wrongs.

Dan McCloskey, the subject of Miss Cline's famous lyric, "Throw Him Down, McCloskey," is very much in evidence throughout; and the redoubtable McCloskey and his dusky opponent give a mimic representation of that Homeric contest.

As an actress, Maggie Cline surprised her most sanguine admirers, fully realizing the requirements of the part of Mary Brady. John G. Sparks, Fred W. Peters, Ben T. Ringgold, Beatrice Morgan, and the others of the cast were earnest and effective.

The Casino.—A Good Thing.

Farce in three acts by John J. McNally. Produced Oct. 12.

Billy Biddall	Peter F. Dailey
Timothy Coogan	James T. Kelly
Lemuel Bradbury	Charles J. Stine
Sam Settle	William Barry, Jr.
Prof. Preach	Joseph Swickard
Billy Porter	Arthur Earle
Sam Gally	O. M. Scott
Dan McCarthy	George Lynn
Sadie Bradbury	Flora Irwin
Mrs. Minerva Millett	Ollie Evans
Ouida Merritt	Mattie Nichols
Minnie Millett	Agnes Milton
Sally Ratus	Delcie V. Walker
Bella Ringer	Edna Elsmere
Flossie Wool	Jessie Clark
May Day	Helen Marlborough
Hilda Heath	Emma Levey
Sunny Dell	Crissie Carlyle
Carrie Waite	Mamie Moore
Josie Goode	Hattie Harvey

At the Casino last night New Yorkers were given an opportunity to see Peter F. Dailey in McNally's new farce-comedy, A Good Thing. Compared with the other plays by the same author A Good Thing is not a good thing, but the clever dancing and excellent songs and specialties provided in it will probably make it a success nevertheless.

Mr. Dailey is by no means the cleverest member of the company. He says funny things, of course, which his audience laugh at, but Mr. McNally is entitled to the credit for much of this. Mr. Dailey appears in several characters during the play, but most of his work is done as Billy Biddall, an auctioneer's clerk. A number of love letters he has written to Minnie Millett, who is his employer's ward, fall into the hands of her mother, a widow schoolmistress. The widow imagines the letters are for her, and that Biddall is in love with her. This circumstance forms the basis of whatever plot there is to the play.

As intimated, the company contains some very clever performers, whose various specialties are most entertaining. Among the men, James T. Kelly as Timothy Coogan, the Irish auctioneer; Charles J. Stone as Lemuel Bradbury, William Barry, Jr., as Sam Settle, were excellent, and they well deserved the applause they received.

The women of the company were even better. Flora Irwin, as Sallie Bradbury; Ollie Evans, as Mrs. Millett; Mattie Nichols, as Ouida Merritt; Agnes Milton, as Minnie Mellett, and Edna Elsmere, as Bella Ringer, were all good, and in their songs and specialties were obliged to respond to repeated encores. Of the specialties the dances of the five bicycle girls was particularly pleasing.

People's.—Hogan's Alley.

Gilmore and Leonard, Irish comedians, appear at the People's Theatre this week in a farce in three acts called Hogan's Alley, in which, assisted by a company well fitted to the piece, they are amusing. The skit has a special interest due to the work of a comic artist on one of the local Sunday papers, whose caricatures are drawn upon suggestively in the incidents presented upon the stage. Clever specialties give pleasing variety to the performance.

At Other Houses.

Academy.—Under the Polar Star celebrated its fiftieth performance with souvenirs Oct. 12. These tokens were silver match-safes, bearing a representation of the ice bound polar vessel on the covers.

Broadway.—This theatre will reopen next Monday with Stange and Edwardes's new opera, Brian Boru. The initial production was given last night in Baltimore.

Columbus.—The Fatal Card reappears in Harlem this week.

Daly's.—The Geisha is an established success.

Empire.—John Drew continues in Rosemary to crowded houses.

Fifth Avenue.—Lost, Strayed or Stolen has passed its fiftieth performance.

Garden.—Evangeline begins its third week with new features.

Garrick.—Secret Service is turning people away.

Herald Square.—Manager Mann, of this theatre, says that the sale of seats since the opening of A Parlor Match and Anna Held has been unprecedented. He asserts that as many as five hundred general admissions have been sold for a single performance, and that many persons arrive at the theatre as late as 10 o'clock every night.

Harlem Opera House.—Excelsior, Jr., returns to the city in all its splendor.

Irving Place.—Die Offizielle Frau attracts crowded houses of German citizens.

Knickerbocker.—Francis Wilson has begun the last month of Half a King.

Lyceum.—An Enemy to the King is winning new laurels for E. H. Sothern.

Olympia.—Santa Maria is still the attraction.

Palmer's.—Georgia Cayvan continues Mary Pennington, Spinster, this week. Squire Kate follows Oct. 9.

Star.—The Liliputians remain but a few weeks longer.

BROOKLYN THEATRES.

Amphion.—Marty Malone.

Edward Harrigan, who presented his new play, Marty Malone, at the Park a fortnight ago, moved over to the Amphion on Monday night and was greeted by a large number of his friends. Marty Malone is a genuine Harrigan play, dealing as usual with characters drawn from the low life of New York and interpolated with many catchy songs by that popular composer, Dave Braham. Mr. Harrigan is the central figure of the play and is surrounded by a company of individual merit who assist in the development of the plot. Maggie Fielding, Pauline Train, Katherine Lewis, Dan Collyer, Harry Fisher, Thomas Le Mack and Harry Rogers are all cast for prominent roles. Master Dan McCarthy, who has a phenomenal contralto voice, was the recipient of deserved applause for the rendition of several songs.

Montauk.—Sue.

Sue, the pretty play of Western life by Bret Harte and T. Edgar Pemberton, was first presented here on Monday evening. It duplicated its New York success. Brooklyn audiences are famous for their enthusiasm when a play pleases them, and Monday night's audience applauded in a way which encouraged the players to do their best work. The piece was presented exactly the same as in New York, with the identical cast, scenery, and accessories. Annie Russell in the title-role won the spectators completely by her sweetness and sympathetic performance. Joseph Haworth was strong as the husband, and the remainder of the cast acquitted themselves with great credit.

Columbia.—El Capitan.

De Wolf Hopper and his merry company received a hearty welcome from a crowded house on Monday evening. El Capitan was the opera, and its pretty melodies and stirring marches by Sousa were repeatedly encored. The new prima donna of the company, Nella Bergen, made a very favorable impression, and little Edna Wallace Hopper was as winsome as of yore. Others who made hits were Alfred Klein, Edmund Stanley, Thomas S. Guise, John Parr, Harry P. Stone, Louis Shrader, Robert Pollard, and Flit Raymond. The scenery, costumes and effects are all that could be desired, and the production was a great success.

Park.—Ida Fuller's Vaudevilles.

Ida Fuller and her high-class vaudeville company began a week's engagement before a splendid audience on Monday night. Miss Fuller's dances were the feature and the beautiful light effects evoked spontaneous bursts of approval. Dainty little Leola Mitchell, "the Living Doll," became a favorite at once, and was recalled several times. Sugar and Fanny Midgley were very amusing in their "kid" sketch. Mlle. Eck sang delightingly. The Valdares' bicycle act was very thrilling. Several other performers contributed specialties, and the performance on the whole was very pleasing.

Gayety.—The Last Stroke.

The Last Stroke, Jacob Litt's latest production, dealing with the Cuban rebellion, is at the Gayety this week and was greeted by a good-sized audience on Monday night. It is a powerful melodrama, with startling climaxes and elaborate scenic effects. That sterling actor, Frederic De Belleville, plays the Spanish spy, and gives a capital performance. Others in the cast include Oscar Eagle, Edgar Forrest, Scott Cooper, Leonora Bradley, and Esther Lyon.

Notes.

The Great Train Robbery, by Scott Marble, with many sensational features, is at the Bijou.

George W. Monroe will do a big business at the Grand Opera House in A Happy Little Home.

Tony Pastor's company, including Lew Dockstader, Clifford and Huth and the Rogers Brothers, is the attraction at Hyde and Behman's.

The Land of the Living is at the American this week.

The Empire has Robie's Bohemian Burlesquers, which created a sensation at the Star a short time ago.

Manager Fitzgerald provides a strong bill of vaudeville talent at the Brooklyn Music Hall this week. The bill is headed by Foreman and West.

Weber and Fields's Own company played to immense business at Hyde and Behman's last week.

EBEN PLYMPTON EXPLAINS.

It was stated in last week's Mirror that Eben Plympton would appear in vaudeville with Agnes Proctor, playing Bronson Howard's Old Love Letters.

Mr. Plympton called at The Mirror office yesterday and stated that this was a mistake. He said that a proposition had been made to him to appear in vaudeville, but that he had refused the offer.

A. C. Deltwyn, who had conducted the negotiations, also called, and said that as the Plympton Proctor deal had not been consummated he has made arrangements with Edmund Collier, who with Agnes Proctor is now rehearsing Old Love Letters, in which they will soon be seen.

MINNIE CONWAY'S DEATH.

A cable despatch from England announces the death of Minnie Conway (Mrs. Osmond Tearle) at her country place, Edencroft, Crosby-on-Eden, Carlisle.

Marianne J. Conway was the daughter of Mr. and Mrs. F. B. Conway, who for many years managed the Brooklyn Theatre. She was a niece of Mrs. D. P. Bowers. Her last New York appearance was with the Abbey stock company at Palmer's Theatre. She married Jules Levy, the cornetist, on Aug. 15, 1876, and afterward obtaining a divorce from him became the wife of Osmond Tearle, leading man of Wallack's company. They have been living in England ever since.

A NOTABLE OPENING.

An advertisement in another column is devoted to the opening of the New Century Theatre, St. Louis, a description of which event was detailed in The Mirror last week by telegraph. This new play-house is one of the finest in the country. It is under most liberal and enterprising management, and will have the cream of the Frohman attractions as well as all other good things that travel. The advertisement printed this week is devoted to a notice of the opening of the new house by Charles Frohman's Empire Theatre stock company.

HOPKINS SECURES THE DUQUESNE.

John D. Hopkins has just closed a deal by which the Duquesne Theatre, Pittsburg, Pa., has been added to his circuit of continuous theatres. The same policy that prevails at his Chicago and St. Paul houses will rule at the Duquesne. As Mr. Hopkins also controls the booking of other theatres, extended engagements can be offered to first class specialty artists. The home office of the Tri State Amusement Company, who are the proprietors of Hopkins's Circuit, is located at Chicago.

Born.

CAMPBELL.—A son to Mr. and Mrs. Robert Campbell (Kate Collier), at New York, on Sept. 23.

Married.

BELL—ALKIRE.—Robert E. Bell and Mayme Edna Alkire, at Denver, Col., on Oct. 1.

WINDOM—CLEMONS.—At Chicago, on Oct. 7, William Windom to Josephine Clemons.

Died.

DU MAURIER.—George Du Maurier, at London, Eng., on Oct. 8, aged 62 years.

LEWENS.—Christian L. Lewens, at St. Louis, aged 72 years.

LEONARD.—Charles E. Leonard, at Detroit, Mich., on Oct. 10, of paralysis, aged 67 years.

NORRIS.—George S. Norris, in Brooklyn, on Oct. 7.

PALMER.—Mrs. Amelia Wells-Palmer, at New York, on Oct. 11.

SHIMER.—Anthony Shimer, at Auburn, N. Y., on Oct. 8, aged 77 years.

WALKER.—Frank Walker, stage carpenter, killed at Washington, D. C., Oct. 9.

WOOD.—John Wood, in New York, on Oct. 4.

[Received too late for classification.]

DENVER.

The Tabor, Broadway, Orpheum, Lyceum and Gettysburg have been doing large business week of 4. At each theatre every seat and box has been filled, and people turned away nightly. This extraordinary business has been made possible by the Festival of Mountain and Plain, which has brought 75,000 strangers to town, who have vied with our residents in making the theatre folks happy. The Festival, which has lasted three days, 6-8, has been a magnificent success, the Pageant of Progress, The Spirit of Carnival, and The Parade of the Slaves of the Silver Serpent having been the greatest series of entertainments ever projected in the West.

At the Tabor Julia Marlowe Taber and Robert Taber opened 5 to a brilliant and representative audience, and the first performance in this city of their new play, Romola, will be long remembered as an artistic triumph. Mr. Borron has splendidly utilized the wealth of dramatic material in George Eliot's novel, and is to be commended for a dramatization that is strong, cogent, interesting, and full of tragic intensity. My only objection is that there is too little Romola and too much Tito in it. Not that Tito is not a strongly drawn and well played character—for as a matter of fact Robert Taber has perhaps never done better work than he does as Tito in this production—but because the audience fain would see more of the beautiful Romola, to which character Julia Marlowe Taber contributes all that womanliness, grace, genius and sympathetic appreciation for which she is noted. Mr. and Mrs. Taber are artists in the best and highest sense of the word, and their remarkable production of this dramatic classic entitles them to the greatest amount of credit. Not alone that, but their co. is excellent, and G. W. Anson, Bassett Roe, and Dodson L. Mitchell all deserve praise. The play was sumptuously mounted both as to costumes and scenery, and the entire production was in every way noteworthy. The Tabers will also present As You Like It, Romeo and Juliet, and Much Ado About Nothing during their engagement.

Next week Madame Sans Gêne, with Kathryn Kidder in the title role, comes to the Tabor.

At the Broadway, David Henderson's Schiller Opera Comique co. in its third week is as popular as at the beginning of its present successful season. Olivette is being well sung, and serves to give the principals good opportunities, which, upon the whole, are well utilized. Beatrice McKenzie made a bright and pleasing Olivette. It is unfortunate that her voice lacks sympathetic qualities, for she sings well, her voice being clear and technically correct. Tillie Salinger's Countess was an improvement over her Arline of last week. John McWade did not have so much to do as his friends would have liked, but he did that little well, and as Captain de Merrimac proved his versatility and gave some excellent comedy touches to the gruff old sea dog. Otis Thayer was unique and amusing, and, as usual, the chorus was good. The new tenor of the co., Paul Branson, who replaced William Stephens, is an improvement. He possesses a fair tenor voice, and can act. The Merry War follows Olivette.

Si Perkins at the Lyceum is a money winner and the Burton Coleman co. are giving an adequate performance of this popular favorite, a feature of which is the Reuben band which is amusing in make up and action. The Lyceum is on the high road to success as a popular-price combination house.

The Orpheum offers the National Stock co. in its third week, the bill being The Streets of New York. This co. last week presented The Count of Monte Christo, with specialties. Essie Tittel is the best member of the co., and she and Stanley Ross manage to save the performance—with the assistance of R. E. Bell and Nettie Abbott.

The Vitascope Specialty co. at the Gettysburg have caught on in good shape. This week, the cornet duets of Noel and McNeil are the features of the specialty bill.

F. E. CARSTARPHEN.

SAN FRANCISCO.

After having been closed for two weeks the Baldwin opened 5 with The Prisoner of Zenda to a crowded house. James K. Hackett, in the triple role, made the hit of the evening, and at the close of the third act he thanked the audience for himself, Mr. Frohman and the co. for the warm reception accorded them. The co. stays for two weeks at the Baldwin, and the sale of seats for the balance of the season is very large. Anderson Reid, the manager of the co., arrived in town a week or so ago, and will remain here until some time next week. He reports a good business so far for this season, and is much pleased with their prospects here.

Al Hayman arrived Sunday and leaves for the East Wednesday. He wants it said that he is here solely for pleasure.

A. M. Palmer and William A. Brady's New York co. has returned from Australia and opened at the Columbia to a large and fashionable house in Trilby. It stays for two weeks, and a good advance sale justifies the prediction of good business. Town Topics follows Trilby.

The Frawley co. left for Los Angeles Sunday for a four weeks season.

Burkstone's well-known farce, Married Life, is the attraction at the Alcazar 5-11 and was well received the opening night by a good house. The cast contains all the strong names of the stock co. and the parts are distributed in a very pleasing manner. As a curtain-raiser In Honor Bound was given and brought out Rosalie La Faille, a young local actress who has a good deal of talent.

The grand opera season closed last Sunday night at the Tivoli, Aida being the farewell production. The management have reason to feel gratified with the success of the grand opera season, and it is hoped we may enjoy a like season next year. Satanella is the attraction 5-11 and drew a good house the opening night. Elvia Croix Seabrooke as Satanella made a great hit. This is her first appearance with the Tivoli co., and as she is a clever actress with a sweet voice she will no doubt become very popular. Maurice Darcy as Karl Hoffman also made a hit, and Signor Abramoff as Arimanes was exceedingly good. Next week Babes in the Wood, an operatic spectacle, by Ferris Hartman, will be put on, when Lily Post will make her first appearance as the Tivoli's prima donna.

Morosco's Grand Opera House is still doing a big business. The present co., with Stockwell and Victory Bateman, has been a big thing for the box office. This is the third week of Stockwell's engagement, and he has made a hit as the College Professor in A Big Bonanza. It is the best he has done for a long time in this town. The balance of the cast is up to the standard and the staging is very good.

Next week Uncle Tom's Cabin will be the attraction in which Stockwell will close his engagement at the Grand.

JAMES F. J. ARCHIBALD.

ATLANTA.

The theatrical season in the Gate City is now well under way, and from a cursory glance at the splendid class of attractions that are to appear at the different theatres it is safe to presume that this season will be the most brilliant Atlanta has ever witnessed. At Henry Greenwall's New Lyceum Theatre the Whitney Opera co. presented Rob Roy for the first time in Atlanta 5, 6 and matinee. The co. was both musically and numerically strong, and succeeded in drawing large houses throughout the engagement. The costumes were strikingly pleasing, and the staging, too, was excellent. The principal comedian, Carroll, labored under the great disadvantage of a severe cold, and for this reason did not appear at his best. Nevertheless he won his full share of applause, as did the other principals. Elinson, the wizard, in conjunction with La Loie Fuller, are underlined for 9. Neither have been seen here before, and the engagement, pecuniarily, is sure to be a money-maker.

Bancroft, the magician, is to appear for the first time upon our boards. The engagement is for three performances, beginning 12, at the New Lyceum. Manager Sharpe announces this as an engagement extraordinary.

Della Fox has refurbished Fleur-de-Lis, and will appear 12, 13. The Little Trooper, which has been seen here before, will also be presented.

Louis James is booked for the Lyceum 14, 15. Forrest and McCullough's version of Spartacus and Romeo and Juliet will be given.

The old State capitol building, quite a land mark of the town, has been leveled to the ground to make room for a new ten story building. Its original construction was for the purpose of a theatre, but the idea was abandoned, and before its final completion was sold to the State.

Ward and Vokes in their new comedy, A Run on the Bank, is headed this way, and will be among the early attractions.

The de Pasqualis will shortly go to the metropolis to fill engagements. At a recent benefit given them, in which they appeared, the local press paid them many flattering tributes. Senor Pasquali's first appearance here was in Summer opera at the Lyceum.

J. V. DUNLAP.

OBITUARY.

George Barnum, only brother of P. T. Barnum, was murdered by an unknown person near Harrison, Mich., Sept. 29. He lived in seclusion in an isolated hut, and was reputed to be wealthy. No money was found in his abode after the discovery of the body, and the crime is supposed to have been prompted by motives of robbery.

Dr. George D. Cox, well-known as a journalist and dramatic critic, died at his home in Philadelphia Sept. 30 of consumption of the throat. He was born in 1843 and had been connected with the dramatic departments of the leading Philadelphia papers. He was the author of "Edmond Dantes," a romance widely accepted as Dumas' own sequel to "Monte Cristo."

Edward F. Yarrington, the popular treasurer of the American Theatre in this city, died in St. John's Hospital, Sayville, L. I., Sept. 30 of appendicitis. He was taken ill Sept. 25, and blood poisoning followed a surgical operation at the hospital. He was twenty-three years of age, and leaves a youthful widow.

T. Burt Parks, musical director of the Young and Lindsay Comic Opera company, died of typhoid fever, at Denver, Sept. 24, after a week's illness. He was but twenty-three years of age, and is buried at his home, Lincoln, Neb.

Charles E. Leonard, father of Lillian Russell, died at his brother's home in Detroit, Oct. 10, as a result of a stroke of a paralysis in that city Aug. 25. He was a prominent Chicago publisher, and was sixty-seven years of age.

Christian H. Lewens, one of the oldest German actors in America, died in St. Louis last week. He was born in Germany in 1824, and came to New York in 1850. He went to St. Louis in 1854, and for many years was connected with the old National Theatre and the Apollo Garden there. His wife survives him.

Anthony Shimer, owner of the Shimer Opera House, Auburn, N. Y., died in that city Oct. 8, aged seventy-seven years.

John Wood, a son of Mrs. John Wood, the celebrated English actress, died in the hospital at Ward's Island on Sunday, Oct. 4, and was buried in the Actors' Fund plot on Tuesday, Oct. 6, Mrs. Wood defraying all expenses. Mr. Wood was at one time a very clever actor. He leaves a widow but no children.

Mrs. Amelia Wells-Palmer, wife of the Rev. G. D. Palmer, D. D., and stepmother of A. M. Palmer, died in this city, Oct. 11.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Armstrong, Nettie
Armstrong, Viola
Andrews, Pearl
Altman, Ella
Arnold, Virgie
Atherton, Nellie
Abell, Una
Baldwin, Kitty
Bowen, Minnie
Bankson, Mary
Bergere Valerie (registered)
Burroughs, Marie
Burrows, Agnes
Burton, Corinne
Busby, Georgia
Bell, May
Butler, Eva
Booth, Agnes
Bascom, Ada L.
Clayton, May
Curtis, Mrs. M. B.
Carlton, Marion
Clarke, Annie M.
Carleton, Calice
Carpenter, Irene
Cumming, Addie
Cheatham, Kitty
Collins, Lottie
Cavendish, M.
Copeland, Clytie
Clark, Florence
Canfield, Mrs. John
Clifton, Marion P.
Cameron, Adelaide
Carus, Emma
Cushman, Mrs. M.
Cuisbo, Henrietta
Chatham, Kittie
Creig, Mabel
Courtenay, Maud
Dressler, Marie
De Forrest, Gussie
Davidson, Pauline
Dyar, Bertie
Denning, Dorothy
De Lorne, Zura
De Grey Sisters
Davieson, Mrs. G.
Dare, Ada
Daly, Lizzie D.
Elliott, Maxine
Eddyson, May
Edwardyi, Erone
Edwards, Madge
Edwards, Emelia
Edsall, Cora H.
Emmett, Mrs H. W.
Emmett, Mrs Katie
Emerson, Mary
Essall, Vivian
Faucette, Marion A.
Franklin, Irene
Falk, Eleanor
Fairhurst, Nana
Fay, Anna E.
Goldie, Beatrice
Gilkinson, Sadie
Gilbert, Katie
Gerrish, Sylvia
Germaine, Katerine
Gardiner, Jessie
Gardiner, Annie
Granger, Maude
Gallagher, Miss
Gleason, Mina G.
Huntley, Fannie G.
Howard, Bessie
Heath, Katrine
Henley, Mrs. E. J.
Henderson, Lottie
Hathaway, Helen
Hartwell, Effie
Hartwell, Frankie
Holly, Jane
Hayden, Olga
Howe, Mabelle W.
Haight, Becky
Herring, Lilly
Hill, Nell C.
Hubbard, Rose
Jansen, Marie
Jarvis, Lea
Jarbeau, Madame
Jackson, Delles
Justice, Anne
Jennings, Laura
Jarbeau, Vernona
Knight, Sophie W.
Knowles, Mabel
Kent, Dorothy
Kneass, Mrs Nelson
Knight, Mary
Knott, Lillian
Keagy, Clementine
Kingsley, Mabel
Kramer, Mrs. Geo
Laughton, Virg. C.
Labbi, Mrs. Alexander
Lane, Agnes
Lansing, Madge
Linden, Lilla
La Vaurnt, Corinne
Laughlin, Anna
Le Page Sisters
Lowell, Helen
Lesue, Leone
Lack, Madeline
Leslie, Marie
Lyndon, Lilla
"Mora"
Maynard, Tsis
Mora, Mona
Merredith, Louise
MacLean, Christie
Maehl, Mrs Lillian
Maynard, Agnes (package)
Marion, Florence S.
Macauley, Ruth
Martinot, Sadie
Nielson, Miss
Nelson, Mrs. Margarete
Otis, Miss E. P.
Ogden, Grace
Osborne, Merri
Powell, Etta
Paige, Mabel
Paul, Virginia
Phillips, Mrs. Ada
Ponici, Madame
Rutledge, Gertrude
Russell, Adelaide
Rorke, Kate
Rawlston, Zelma
Ring, Julie
Russell, Amy
Rutissell, Martha
Robinson, Marg'ret
Robinson, Ida
Robinson, Anna
Rivera, Rosita
Ray, Jessie
Salvator, Mlle.
Shotwell, Marie D.
Smith, Mrs. Clarendon
Stairs, Marie
Snow, Addie
Sinclair, Maud
Sayne, Vila
Smith, Mrs Rolinda
Smyth, Birdie
Stanton, Grace
Stacey, Delia
Sweeney, Carrie
Standish, May C.
Sarocco, Elisa
Saza, Adelina
Shindle, Annie
Thropp, Florence
Thorne, Miss B.
Treuville, Helen
Tannehill, Bessie
Tiffany, Rose
Vernon, Kittie
Violette, Yvette
Vallean, Marie
Wainwright, Marie
Walsh, Blanche
Washburn, Clara
Williams, Eva
Worth, Dolly
Wamsford, Laura
Waldo, Minnie
Wolvin, Grace F.
Wickers, Meta
Worth, Miss Sidney
Walter, Emma
Warner, Affie
Wickes, Florence
Wheeler, Miss B.
Whytle, Laura
Young, Jennie
Yorke, Helen

MEN.

Allen, Frank
Ashley, W. J.
Appleton, George
Anderson, Jas A.
Achille, Tomasi
Arden, Mr. and Mrs. E. R.
Adams, Ed
Arden, Edwin
Atwell, Benj H.
Abraham, David
Bond, Frederick
Brice, Tileston
Buckly, Harry
Bacon, Charles R.
Bishop, H.
Brandon, Chas.
Burgess, Neil
Beresford, Harry
Bloodgood, Bradley J.
Boucicault, Aubrey
Benedict, Wm J.
Brooke, Irving
Baldwin-Melville Co.
Bauer, J. G.
Bowers, Fred V.
Bancroft and Knox
Beers, Newton
Brady, J. J.
Braham, John J.
Braham, D.
Bell, Ralph
Brayton, Frederick
Brinker, Colton
Battis, Geo H.
Blake, Robert
Bruno, Gus
Bradley, George G.
Byrns, Robert
Balling, Gilbert
Barney, Ariel
Crossley, N.
Combs, S. W.
Castilla, Rich
Caldwell, James
Colfax, Frank
Couldock, C. W.
Chamberlin, R. C.
Clark, W. F.
Caverly, Frank
Crandall, Harry
Charles, Mark
Curran, James B.
Collins, P. E.
Cubitt, W. C.
Clifton, George J.
Curtis, M. B.
Cowles, Chas
Cullivans, The
Charters, Chas.
Carlton, Maurice
Clarke, G. F.
Grandin, Elmer
Gorman, W. E.
Garrick, George
Gratton, Stephen
Gunning, J. C.
Hanley, Lawrence
Heisey, Mart E.
Harrison, Duncan B.
Hallen, Fred
Henderson, W. F.
Hallock, Chas
Harvey, Fletcher
Hayden, Frank
Humphreys, Jos.
Hicks, L. P.
Hunter, Ernest
Hillis, O'Kane (package)
Hart, Jos.
Hayes, Geo. M.
Henderson, A. C.
Howard, T. C.
Harris, Robert
Harvey, W. H.
Hasbrouck, Geo. F.
Hickey, John C.
Hockey, Harry
Hale, Walter S.
Hayes, Edmund
Hanson, John T.
Heywood, Alba
Hoey, Geo
Haydenette, H. F.
Heege, Gus
Hoops, Arthur
Howard, E.
Hurd, T. J.
Hugentuglar, Roy
Ince, John L.
Jackson, C. W.
Jones, William
Jefferson, Jos. W.
Jerome, Wm
June, Geo W.
Johnson, H. C.
Jewell, Henry
Jerome, Billy
Kidder, Edward
King, Chas
Kent, Lawrence L.
Kruger, Jacques
Kenney, George
Krause, Otto H.
Kurth, Chas.
Kratft, Otto
Kelley, Herbert
Kidder, E. E.
Keenan, Frank J.
Kennedy, W. T.
Keefe, J. P.
Lynch, Daniel O.
Langham, H. A.
Lander, Frank
Luther, Fred
Nash, John E.
Newhouse, James
Newell Brothers
Neal, Lyo d
Over, Richard A.
Parks, Geo A.
Perry, Thos R.
Porre, Fleming
Pratt, Chas H.
Pickers, Thomas
Page, F. M.
Peel, Fred
Percey, Robt V.
Peck, Leslie
Peters, Frank
Pryor, Chas.
Powers, Leland T.
Pusey, Chas. A.
Pender, John H.
Power, Frederic L.
Pauncefort, George
Ryan, Sam J.
Rice, S.
Rover, Ralph
Ross, J. Stanley
Russell, Frank
Ross, Chas
Rochester, W. F.
Richard, Richard
Rivers, David
Reis and Wagner
Rankin, McKee
Riddle, A. T.
Reilly, Jas. A
Roberts, Chas W.
Rice, M. E.
Rusco, W. A.
Rivers, H. Fletcher
Rich, Harry
Reynolds, Thos M.
Reynolds, Wm H.
Ralston, James
Reynolds, Thos.
Robeling, Geo.
Smiley, Robt. W.
Smith, D. D.
Spalding, Wm
Sawyer, Harry
Stoddard, Lorimer
Seabrooke, Thos Q.
Stevens, John A.
Sisson, Wesley
Shafer, H W.
Smith, J. P.
Shaules, Herbert A
Shepard, Fields
Swarts, Fred
Sandford, J. S
Spencer, Gilbert
Snowstein, Hank
Sutherland, A. L.
Stg.-Mgr. Excelsior co.
Stark, Wm. G.
Stowe, John F.
Susbach, F. S.
Schubart, Wm and Louisa
Sheridan, Robt.
Thomas, Brandon
Thayer, Bert C.
Tompkins, Hunter
Traverine, Albert
Thatcher, Geo.
Totten, Joseph
Travers, Edwin
Thorpe, Brenton
Turner, George
Treat, Kurt M.
Tomasi, Signor
Vaughan, O. W.
Wood, Fred B.
White, E. C.
Wright, J. Hooker
Wakeman, G. W.
Wheeler, P. L.
Wilson, Edgar T.
Williams, Lon B.
Wilson and Thayer
Walton, E. H.
Williams, Arthur G.
Williams, Malcolm
Willard, E. S.
White, Wm.
Wells, Lester
Wooley, Frank
Wakefield, E. P.
Ward, F. W.
Wilbur, A. L.
Walcott, Frank
Wooderson, John L.
Watcham, Harry
Wilber, H. B.
Webster, Harry
Weir, T. E.
Webster, John Jr.
Wardwell, W. R.
Weber, J. L.
Ward, Chas B.
Young, Chas. L.
Young, Harry
Young, Sam M.

Curtis, Willard
Castle, Richard
Canfield, Will F.
Castleman, Wm.
Collins, Chas.
Denison, W. E.
De Lusson, Henri
De Coursey, Edwin
Duncan, J. F.
Danby, Charles
Donnelly, Geo.
Dixon, Henry E.
Doiman, Walter S.
Dunne, John W.
Davis, H. E.
Duncan, Wm.
Dell, Ed O.
Dewy, J.
Dodd, Henry W
Dunn, Ed W.
Drew, Sidney
Dalton, W. Floyd
Engelhardt, F. J.
Edwards, All
Edwards, W. A.
Emerson, Billy
Eberle, Robt.
Emmet, Joseph K
Everton, Paul R.
Fedris, J. M.
Flaherty, John
Fleming, Wm. H.
Ford, George
Frankel, J. W.
Farren, Geo. F.
Fuller, Mart M.
Fenton, Mike I.
Fanshawe, A. L.
Frew, Chas.
Frankan, Joseph
Fitzpatrick, J. H.
Fenz, Louis
Fincher, John E.
French, Eddie
Farley, J. T.
Francis, Feri B.
Germon, John D.
Geary, F. Mayo
Greene, Clay M.
Griffin, John
Lubin, Al
Lent, J. B.
Lightel, Edw J.
Lingard, S. Nelson
Lennon, Percy C.
Lyman, Frank
Levy, Jules
Land, Jack
Leslie, Geo W.
Matthews, Chas H.
Mgr. Andrews Opera Co.
Miritt, Frank I.
McCarren, John J.
Mack, Wm F.
Martinette, Mr. I.
Mgr. Alba Heywood Co.
Mgr. D. Clarke's Female Minstrels
Mgr. D. Heywood Concert Co.
Marbury, F. S.
McDonough, Thos.
Mason, Jack
McVicker, Horace
Marlowe, Frank
Mayo, Edwin F.
Marsh and Farrington
Montserrat, Geo. L.
McIntyre, James
Mask, Arthur
Manbury, Chas. C.
McArdle, John F.
Martin, J. K.
Mason, John
Murdock, Mortimer
Manifee, Paul
McCullum, W. B.
Mills, Gus
McAlister, R. E.
Mitchell, John H.
Moore, Raymon
Mitchell, Lewis
McKee, L. D.
Monroe, Fred D.
Nares, Phin W.
Naylor, Richard

NOTICE

PEATTIE'S ACADEMY OF MUSIC, FISHKILL-ON-HUDSON, NEW YORK

UNDER NEW MANAGEMENT.

All contracts with F. B. Clark, formerly manager of the above house, will hold good with the new manager if attended to at once. All managers having contracts please write at once.

A. S. DAVID, Manager.

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DEC. 7.

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Strong Irish team to star. Also, A 1 Soubrette, Sister team, and Musical Director. Write quick. Other farce-comedy people write.

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F. S. INNES,

Treasurer "Innes's Famous Band" organization.

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Main line Chicago and Grand Trunk and Michigan Central. Strong attraction for Xmas night; also New Year's. Devil's Auction, one night, $600.

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Louis Shea as Stephen Tredgold gave an excellent interpretation of a polished villain, who stopped at nothing to gain his ends.—*Phila. Item, Sept. 15, 1896.*

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A LION'S HEART (Carl A Haswin, prop.; W. H. Orbat, mgr.): Baltimore, Md., Oct. 12-17. New York city 26-31.

A BREEZY TIME (Pitz and Webster, Props.; Edwin Clifford, mgr.): Ft Wayne, Ind., Oct. 13, Paulding, O., 14, Defiance 15, N. Baltimore 16 Sandusky 17, Cleveland 19-24

ALABAMA (Clement Bainbridge, mgr.): Spokane, Wash., Oct. 13, Pendleton, Ore., 16, Seattle, Wash., 20, 21.

A NIGHT'S FROLIC (Sylvester Maguire, mgr.): Pine Bluff Ark., Oct. 13, Hot Springs, 14, Little Rock 15, Fort Smith 16, Fayetteville 17, Joplin, Mo., 18, Springfield 19, Memphis, Tenn., 21, Dyersburg 22, Jackson 23-24

Anna Eva Fay Company (Logen and Hamilton, mgrs.): Wheeling, W. Va., Oct. 15-17.

A BAGGAGE CHECK (Blaney's; W. S. Butterfield, mgr.): Lynn, Mass., Oct. 13, Brockton 15 New Bedford 16, Fall River 17, Woonsocket, R. I., 19 Chelsea, Mass., 20, Marlboro 21, Chicopee Falls 22, Northampton 23, Holyoke 24, Pittsfield 26, Winsted, Conn., 27, Waterbury 28, Hartford 29, Bridgeport 30, 31.

A BOY WANTED (Blaney's; Clay T. Vance, mgr.): Cincinnati, O., Oct. 12-17, St. Louis, Mo., 18-24, Milwaukee Wis., 26-31.

A RAILROAD TICKET (W.W. Freeman, mgr.): Chicago, Ill., Oct. 11-17.

ANDREW MACK (D. W. Truss and Co., mgrs.): Jersey City, N. J., Oct. 12-17.

ALCAZAR STOCK (Belasco, Doane and Jordan, mgrs.): San Francisco, Cal.—indefinite.

ADA REHAN (Augustin Daly, mgr.): New Haven, Conn., Oct 16.

BRIGG COMEDY: Meriden, Conn., Oct. 12-17, Middletown 19-24.

BIG BONANZA: Rochester, N. Y., Oct. 12-17.

BOY TRAMP: Indianapolis, Ind., Oct. 12-14, Tipton 16, Elwood 17, Lafayette 19-21.

BANCROFT THE GREATEST (Ed. L. Booth, mgr.): Atlanta, Ga., Oct. 13 Columbus 14, Montgomery, Ala., 15, Mobile 16, 17, New Orleans, La., 18-24.

BLACK SHEEP (Hoyt and McKee, mgrs.): Philadelphia, Pa., Sept. 21 Oct. 17, Newark, N. J., 19-24.

BENNETT-MOULTON COMEDY (Monte Thompson, mgr.): Bangor, Me., Oct. 12-17, St. John, N. B., 19-21

BUNCH OF KEYS (Gus Bothner, mgr.): Shenandoah, Pa., Oct. 13, Ashland 14, Lansford 15, Allentown 16, Reading 17, Washington, D. C., 19-24, Norfolk, Va., 25, Petersburg 28, Richmond 29, Fredericksburg 30, Harrisburg, Pa., 31.

BELL COMEDIANS (George H. Bell, mgr.): Nashville, Tenn., Oct. 12-17, Columbus, Ga., 19-24, Montgomery, Ala., 26-31

BUCKLER STOCK (George Buckler, mgr.): Harrisonburg, Va., Oct. 12-17, Lexington 19-24, Charlottsville 26-31.

COLLEGE CHUMS: Paterson, N. J., Oct. 12-17.

CHARLES A. GARDNER: Fond du Lac, Wis., Oct. 15.

CHARLES LEONARD FLETCHER: Boston, Mass., Oct. 12-17.

CORSE PAYTON (W. E. Dennison, mgr.): Scranton, Pa., Oct. 12-17, Wilkesbarre 19-24, Reading 26-31.

CHIMMIE FADDEN (George Bowles, mgr.): Chicago, Ill., Oct. 11-31.

CHARLEY'S AUNT (Julius Cahn, mgr.): Chicago, Ill., Oct. 11-17, Kansas City, Mo., 18-24.

CARRIE LOUIS (Edwin De Coursey, mgr.): Lebanon, Pa., Oct. 13-17.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): St. Louis, Mo., Oct 12-17, Burlington, Ia., 19, Davenport 20 Dubuque 21, La Crosse, Wis., 22, Winona, Minn., 23, St. Paul 25-31.

COOTE AND LONG (E. C. White, mgr.): Belton, Tex., Oct. 13, Temple 14, Waco 15, Corsicana 16, Hillsboro 17, Fort Worth 19, Dallas 21, 22, Tyler 23 Marshall 24, Shreveport, La., 25, Monroe 27, Vicksburg, Miss., 28 Greenville 29, Pine Bluff, Ark., 30, Hot Springs 31.

CHERRYPICKERS (Augustus Pitou, mgr.): New York city Oct. 12—indefinite.

CARR COMEDY: Waverly, Mo., Oct. 12-17.

CLAY CLEMENT (Ira J. La Motte, mgr.): Urbana, O., Oct. 15, Hamilton 16, Ft. Wayne, Ind., 17, Chicago, Ill., 19-24

COON HOLLOW (Al Caldwell and Co., mgrs.): Louisville, Ky., Oct. 12-17, Washington, D. C., 19-24, New Brunswick, N. J., 26, Elizabeth 27, Orange 28, Paterson 29-31.

DENMAN THOMPSON (Harry Watcham, mgr.): Boston, Mass., Sept. 7 Oct 24.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Topeka, Kans., Oct. 13, Leavenworth 14, St. Joseph, Mo., 15, Lincoln, Neb., 16, Sioux City, Ia., 17, Omaha, Neb., 18-21, Council Bluffs, Ia., 22, Grand Island, Neb., 23, Hastings 24, Denver, Col., 26-31.

DE LEON COMEDIANS: Elwood, Pa., Oct 12-17.

DIXIE LAND (M Intyre and Heath, props.): Dallas, Tex., Oct. 13, Sherman 14, Gainesville 15, Denison 16, Paris 17.

DONALD ROBERTSON AND BRANDON DOUGLAS (G. W. Patten, mgr.): Cincinnati, O., Oct. 12-17, Louisville, Ky., 19-21, Middletown, O., 22, Soldiers' Home 23, Frankfort, Ind., 24, Chicago, Ill., 25-30.

DOWN IN DIXIE (Davis and Keogh, mgrs.): St. Louis, Mo., Oct. 12-17, Chicago, Ill., 18-31.

DAN SULLY (J. H. Davis and Co., mgrs.): Boston, Mass. Oct. 12-17, Brooklyn, N. Y., 19-24, Hoboken, N. J., 26-28.

DANIEL R. RYAN AND JAMES F. KELLY (L. C. Reeves, mgr.): Wellsville, N. Y., Oct. 12-17, Auburn 19-24, Jamestown 26-31.

DARKEST AMERICA (Will A. Junker, mgr.): Xenia, O., Oct. 13, Portsmouth 14, Ironton 15, Charleston, W. Va., 16 Huntington 17.

DANGERS OF A GREAT CITY (Sawtelle and Meech, mgrs.): Keene, N. H., Oct. 13, Claremont 14, St. Johnsbury, Vt., 15, Burlington 16, St. Albans 17, Ticonderoga, N. Y., 19, Keeseville 20, Port Kent 21, Plattsburgh 22, Malone 23, Ogdensburg 24, Gouverneur 26, Prescott, Can., 27, Brockville 28, Watertown, N. Y., 29, Carthage 30.

ELROY STOCK (Edwin Elroy, mgr.): Pittsburg, Pa., Oct. 12-17, Irwin 19-24, Rochester, N. Y., 26-31.

E. H. SOTHERN (Daniel Frohman, mgr.): New York city Sept. 1—indefinite.

EMPIRE STOCK (Charles Frohman, mgr.): Chicago, Ill., Oct. 4-17

ELDON COMEDIANS (G. H. Eldon, mgr.): Peru, Ind., Oct. 12-17, Williamsport 19-24, Veedersburg 26-31.

EVA TAYLOR: Providence, R. I., Oct. 12-17.

EMILY BANCKER (Thomas W. Ryley, mgr.): St. Thomas, Ont., Oct. 15, Woodstock 16, Hamilton 17, Rochester, N. Y., 19-21, Geneva 22, Harrisburg, Pa., 23, Lancaster 24, Wilmington, Del., 26, Norfolk, Va., 27 29, Richmond 30 31.

EAST LYNNE: Paterson, N. J., Oct. 13, 14.

EVELYN GORDON (W. G. Collinge, mgr.): Ann Arbor, Mich., Oct. 12-17, Pontiac 19-24, Bay City 26-31.

8 BELLS (Western; J. F. Byrne, prop.; Walter Loftus, mgr.): Corning, N. Y., Oct. 13, Hornellsville 14, Olean 15, Bradford, Pa., 16, Warren 17, Jamestown, N. Y., 19, Erie, Pa., 20, Titusville 21, Oil City 22, Franklin 23, Butler 24.

8 BELLS (Eastern; J. F. Byrne, prop.; W. E. Flack, mgr.): Galveston, Tex., Oct. 12, 13, Houston 14, 15, San Antonio 16, 17, Austin 19 Waco 20, Corsicana 21, Greenville 22, Fort Worth 23, 24, Dallas 26, 27.

FAST MAIL (Eastern; Lincoln J. Carter prop; R. G. Guptill, mgr.): Princeton, Ind., Oct. 13, Mt. Vernon 14, Washington 15, Sullivan 17, Evansville 18, Clinton 19, Rockville 20 Brazil 21, Franklin 22, Greensburg 23, Cambridge 24.

FAST MAIL (Southern; Lincoln J. Carter, prop.; J. B. Hogan, mgr.): Walla Walla, Wash., Oct. 26, Pendleton, Ore., 27, La Grande 28, Baker City 29, Boise City, Idaho, 30 Pocatello 31.

FLORENCE HAMILTON (Braunig, Marlowe and Hodge, mgrs.): Chattanooga, Tenn., Oct. 12-17, Nashville 19-24, Knoxville 26-31.

FALLEN AMONG THIEVES (Davis and Keogh, mgrs.): Philadelphia, Pa., Oct. 12-17, Pittsburg 19-24, Cincinnati, O., 26-31.

FATAL CARD (Charles Frohman, mgr.): New York city Oct. 12-17.

FRAWLEY COMPANY: Los Angeles, Cal., Oct. 5 Nov. 1.

FRANCIS OWEN (H. G. Fergus, mgr.): Belvidere, Ill., Oct. 12-17, Dixon 19-25

FLORA STANFORD (Joe G. Glasgow, mgr.): Frederick City, Md., Oct. 12-17.

FRANCIS JONES (M. E. Rice, mgr): Maryville, Mo., Oct. 14, Pattonsburg 15, Chillicothe 16, Brookfield 19 Marceline 20, Moberly 21, Paris 22, Louisiana 23, Mexico 24, Fayette 26, Sedalia 27, Warrensburg 28, Paolo, Kans., 29, Harrisonville, Mo., 30, Clinton 31.

FLORIDA ENCHANTMENT: New York city Oct. 12—indefinite.

FAST MAIL (Western: Lincoln J. Carter, prop.; F. C. Walton, mgr.): Elk Point, S. D., Oct. 13 Norfolk, Neb., 14, O'Neil 15, Valentine 16, Fort Niobera 17, Rushville 19, Chadron 20, Hot Springs, S. D., 21, Rapid City 22, Lead 23, Fort Meade 24, Lead 25, Deadwood 26, Hill City 27, Custer 28, Edgemont, Wyo., 29, New Castle 30, Cambria 31.

FAST MAIL (Northern; Lincoln J. Carter, prop.; Martin Golden, mgr.): Paris, Ill., Oct. 13, Danville 14, Crawfordsville, Ind., 15, Lafayette 16, Lebanon 17, Anderson 19, Portland 20, Union City 21, Fort Wayne 22, Battle Creek, Mich., 23, Ann Arbor 24, St. Thomas, Ont., 26, London 27, Hamilton 28, Berlin 29, Collingwood 30, Barrie 31.

FRANK E. LONG: Mexico, Mo., Oct. 12-17.

FABIO ROMANI (Aiden Benedict, mgr.): Bismarck, N. D., Oct. 13 Glendine 14, Miles City, Mont., 15, Billings 16, Livingston 17, Great Falls 19, Helena 20 Marysville 21, Butte 22 24, Anaconda 26, Phillipsburg 27, Missoula 28, Spokane Falls, Wash., 29, Walla Walla 30, Pendleton, Ore., 31.

FLORENCE BINDLEY (Dittmar Brothers, mgrs.): San Francisco, Cal., Oct. 5 31.

FREDERICK WARDE: New Orleans, La., Oct. 12-17.

GORMAN'S COMEDIANS (W. E. Gorman, mgr.): Omaha, Neb., Oct. 13, Missouri Valley, Ia., 14, Fremont, Neb., 15, Lincoln 16, Fall City 17, Kansas City, Mo., 18-25

GAY PARISIANS (Charles Frohman, mgr.): Decatur, Ill., Oct 13

GEORGIA CAYVAN (Charles Burnham, mgr.): New York city, Oct 5—indefinite.

GEORGE FRANCIS: Ottawa, Ill., Oct. 13, 14, La Salle 15-17.

GREAT TRAIN ROBBERY (Davis and Keogh, mgrs.): Brooklyn, N. Y., Oct. 12-17, New York city 19-24, Buffalo, N. Y., 26-31.

GIRL WANTED (Davis and Keogh, mgrs.): Buffalo, N. Y., Oct. 12-17, Cleveland, O., 19-24, Pittsburg, Pa., 26-31.

GEO. W. MONROE (Robt. B. Monroe, mgr.): Brooklyn, N. Y., Oct 12-17 Philadelphia, Pa., 19-24, Brooklyn, E. D., N. Y., 26-31.

GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): Providence, R. I., Oct. 12-17, Boston, Mass., 19-24, Brooklyn, N. Y., 26-31.

GUS WILLIAMS (Edward J. Hassan, mgr.): Cincinnati, O., Oct. 12-17.

HAMILTON PLAYERS (Frank C. Hamilton, mgr.): St. Paul, Minn., Oct. 11-17, Minneapolis 18-26.

HARRISON J. WOLFE: Watkins, N. Y., Oct. 12-14, Penn Yan 15-17, Canandaigua 19-21.

HOGAN'S ALLEY (Eugene Wellington, mgr.): New York City Oct. 12-17.

HEART OF MARYLAND (W. J. Block, mgr.): Philadelphia, Pa., Oct. 5-31.

HOYT'S COMEDY (Harry Sheldon, mgr.): Oxford, Miss., Oct. 12-17, Water Valley 19-24.

HEART OF CHICAGO (Lincoln J. Carter, prop.; J. J. Simons, mgr.): Stratford, Ont., Oct 13, Berlin 14, Galt 15, Collingwood 16, Barrie 17, Peterboro 19, Belleville 20, Napanee 21, Ogdensburg, N. Y., 22, Ottawa, Ont., 23, 24.

HERRMANN THE GREAT: New London, Conn., Oct. 13, Norwich 14, Springfield, Mass., 15, Worcester 16, 17, Northampton 19, Middletown, Conn., 20, New Haven, 21, Hartford 22, Poughkeepsie, N. Y., 23, Orange, N. J., 24, Philadelphia, Pa., 26-31.

HUMANITY (William Brady, mgr.): Cincinnati, O., Oct. 12-17.

HUMAN HEARTS (W. S. Ross, mgr.): Auburn, N. Y., Oct. 13, Geneva 14, Syracuse 15-17, Buffalo 19-24.

HARRY LINDLAY: Ottawa, Ont., Oct. 5—indefinite.

HOYT'S COMEDY (Harry G. Adams, mgr.): Chatham, Ont., Oct. 12 17.

HAMILTON IDEAL THEATRE: Attica, O., Oct. 12-17.

HARPER-DETRICK: St. Charles, Mo., Oct. 12-17, Warrenton 19-24.

HENNESSY LEROYLE: St. Louis, Mo., Oct. 11-17

IN OLD KENTUCKY, No. 1 (Jacob Litt, mgr.): Milwaukee, Wis., Oct. 12 17.

IN OLD KENTUCKY, No. 2 (Jacob Litt, mgr.): Petoskey, Mich., Oct. 13, Manistee 14, Ludington 15, Muskegon 16, 17.

IN THE HEART OF THE STORM (Arthur G. Thomas, mgr.): Binghamton, N. Y., Oct. 13, Ithaca 14, Corning 15 Elmira 16, 17.

JULIA MARLOWE TABER AND ROBERT TABER (Theodore Bromley, mgr.): Salt Lake City, Utah, Oct. 13-15, Ogden 16 San Francisco, Cal., 19-Nov. 7.

JAMES O'NEIL (W. F. Connor, mgr.): Fitchburg, Mass., Oct. 13, Gloucester 14, Biddeford, Me., 15, Lewiston 16, 17.

JOHN GRIFFITH (S. T. St. John, mgr.): Toronto, Can., Oct. 12-17, Hamilton 19, 20, St. Thomas 21, Woodstock 22, London 23, 24, Brantford 26, Stratford 27, Berlin 28 Guelph 29, Peterboro 30, Belleville 31

JOHN DILLON (F. E. Baker, mgr.): Lyons, Kans., Oct. 13, Sterling 14, Kingman 15, Anthony 16, Wellington 17.

JOSEPH DOWLING: Philadelphia, Pa., Oct. 19-24.

JANE COOMBS: Morgantown, W. Va., Oct. 13, Clairmont 14, Manning 15 Fairmont 16, Clarksburg 17.

JOSEPH JEFFERSON: Kansas City, Mo., Oct 13

JOSEPH MURPHY: Philadelphia, Pa., Oct. 5 17.

JOLLY OLD CHUMS (A. H. Westfall, mgr.): Noblesville, Ind., Oct. 13, Middletown 14, Union City 15, Anderson 16, New Castle 17, Cincinnati, O., 18-24, Frankfort, Ky., 26, Lexington 27, Winchester 28, Richmond 29, Harrodsburg 30, Lebanon 31

JAMES YOUNG (J. H. Jenkins, mgr.): Elizabeth, N. J., Oct. 13, Easton, Pa., 14, Shenandoah 15 Mahanoy City 16, Shamokin 17, Reading 19, 20, Allentown 21, 22, Scranton 23, 24.

JOHN A. VICTOR: Indianapolis, Ind., July 18—indefinite.

JOHN DREW (Charles Frohman, mgr.): New York city—indefinite.

JOSEPH HART (D. W. Truss and Co., mgrs.): Philadelphia, Pa., Oct. 26-31.

JIM THE PENMAN (D. A. Bonta, mgr.): Shreveport, La., Oct. 13, Marshall, Tex., 14, Texarkana, Ark., 15, Camden 16, Pine Bluff 17, Hot Springs 19, Little Rock 20, Memphis, Tenn., 22-24

J. E. TOOLE (Edwin Jerome, mgr.): Emporium, Pa., Oct. 13, Renovo 14, Lock Haven 15, Phillipsburg 16.

JAMES A. REILLY: North Adams, Mass., Oct. 13, Pittsfield, 14, Chatham, N. Y., 15.

JUNE AGNOTT AND JOSEPH D. CLIFTON (T. C. Howard, mgr.): Hanover Pa., Oct. 12-17, Hagerstown, Md., 19-24.

KELLAR (Dudley McAdow, mgr.): Bethlehem, Pa., Oct. 13, Allentown 14, Reading 15, Pittston 16, Wilkesbarre 17, Scranton 19, Williamsport 20, Harrisburg 21.

KENNEDY PLAYERS: (H. B. Hooper, mgr.): Peekskill, N. Y., Oct. 12-17, Gloversville 19-24, Troy 26-31.

KATIE EMMETT (Hubert Sackett, mgr.): Omaha, Neb., Oct 11-15.

KATHERINE ROBER (Charles A. Wilson, mgr.): Salem, Mass., Oct. 12 17, Haverhill 19-24, Newburyport 26 31.

KITTIE RHOADES (Richard Obee, mgr.): Lancaster, Pa., Oct. 12-17, York 19-24, New Brunswick, N. J., 27-31.

KING AND SAWYER: Muscatine, Ia., Oct. 12 17.

LYCEUM THEATRE (Sharpley's): Chanute, Kans., Oct. 12-17.

LILLIAN MORTIMER (Hurry Shannon, mgr.): Barre, Vt., Oct. 12-17.

LEE AND SHERMAN: Colchester, Ill., Oct. 12-17.

LILIPUTIANS: New York city—indefinite.

LAST STROKE (Jacob Litt, mgr.): Brooklyn, N. Y., Oct. 12-17.

LIMITED MAIL (Elmer E. Vance, mgr.): Oswego, N. Y., Oct. 13, Fulton 14, Canastota 15, Utica 16, 17, Oneida 18, Rome 20

LEWIS MORRISON (Edward Abram, mgr.): Reading, Pa., Oct. 13, Wilkesbarre 14, 15, Trenton, N. J., 16, 17, Brooklyn, N. Y., 19-24 Jersey City, N. J., 26-31.

LITTLE TRIXIE (Fred Robbins, mgr.): Gardner, Me., Oct. 13, Lewiston 14, Bath 15, Rockland 17.

LOUIS JAMES Wagenhals and Kemper, mgrs.): Anniston, Ala., Oct. 13, Atlanta, Ga., 14, Americus 15, Columbus 16, Montgomery, Ala., 17, Selma 19, Meridian, Miss., 20, Vicksburg 21, Monroe, La., 22 New Orleans 26 31.

LOST, STRAYED OR STOLEN: New York city Sept. 16—indefinite.

LANGDON DRAMATIC: Media, Pa., Oct. 12-17.

LAND OF THE LIVING (Gus Kahn, mgr.): New York city Oct. 5 17.

MAUD HILLMAN (W. G. Snelling, mgr.): Little Falls, N. Y., Oct. 12-17, Schenectady 19-25, New Bedford, Mass., 27 31.

MURRAY AND MACK (Joe W. Spears, mgr.): Philadelphia, Pa., Oct. 12-17, Richmond, Va., 19, Norfolk 20, Lynchburg 21, Roanoke 22, Bristol, Tenn., 23, Knoxville 24.

MCAULIFFE AND GREENE (J. F. Macauley, mgr.): Halifax, N. S., Oct. 5-24.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Kansas City, Mo., Oct. 12-17.

MY FRIEND FROM INDIA (Smith and Rice, mgrs.): New York city Oct. 5—indefinite.

MAY PRINDLE (Earl Burgess, mgr.): Richwood, O., Oct. 12 17, Martin's Ferry 19 24.

MAUD ATKINSON: Cape Girardeau, Mo., Oct. 12-17, Paducah, Ky., 19-24

MURRY AND MURPHY COMEDIANS (J. S. Murry, mgr.): Toledo, O., Oct. 11-14, Columbus 15-17, Dayton 19-21, Indianapolis, Ind., 22-24.

MARKS & OTHERS: Pembroke, Can., Oct. 5-17.

MORRISON'S FAUST (E. J. Abram, mgr.): Albany, N. Y., Oct 13, 14 Troy 15-17, Saratoga 19, Johnstown 20, Amsterdam 21, Little Falls 22, Utica 23, Watertown 24

MATTHEWS AND BULGER (Miller and Peel, mgrs.): Minneapolis, Minn., Oct. 12-17, Chicago, Ill., 18-24, Detroit, Mich. 25-31.

MR. AND MRS. GRANDIN (William T. Fennessy, mgr.): Chester, Pa., Oct. 13.

MYRA COLLINS (Kellam and Harper, mgrs.): Belleville, Can., Oct. 12-17, Deseronto 19-24, Campbellford 26-31.

M'SORLEY'S TWINS (Ferguson and Emerick; Frank Mettet, mgr.): Chicago, Ill., Oct. 11-24.

MAY IRWIN (Rich and Harris, mgrs.): Washington, D. C., Oct. 12-17.

MAGGIE CLINE (Williams and Rosenberg, mgrs.): New York city Oct. 12 17

MIDNIGHT BELL (Duncan B. Harrison, mgr.): Saginaw, Mich., Oct. 13, Detroit 14 16.

MODERN WOODMAN: Clay Center, Kans., Oct. 13, Manhattan 14, Atchison 15, Oskaloosa 16, Rich Hill, Mo., 17, Carthage 19, Chillicothe 20, Brookfield 21, Mason City 22, Shelbina 23

NELLIE MCHENRY (James B. Belcher, mgr.): Boston, Mass., Oct. 12 17, Providence, R. I., 19 24.

NORTHERN LIGHTS (William Calder, mgr.): Hartford, Conn., Oct. 13, Springfield, Mass., 14, New Haven, Conn., 15-17.

NEW COUNTY FAIR (W. H. Brinkerhoff, prop.; C. A. Burt, mgr.): Lebanon, N. H., Oct. 13, Manchester 14, Haverhill, Mass., 15, Nashua, N. H., 16, Lowell, Mass., 17.

NORMAN AND GOODMAN: Benarnold, Tex., Oct. 13, Cameron 14, 15.

NIGHT AT THE CIRCUS (F. D. Coyle and Co., mgrs.): New York city Oct. 19-24, Newark, N. J., 26-31.

OLD GLORY (William A. Brady, mgr.): Dolgeville, N. Y., Oct 13, Cohoes 14.

OLIVER BYRON (J. P Johnson, mgr.): Boston, Mass., Oct. 12 17, Waterbury, Conn., 19, 20, Danbury 21, Stamford 22, Greenwich 23, Trenton, N. J., 24, Baltimore, Md., 26-31.

OLD FARMER HOPKINS (Frank L. Davidson, mgr.): Burgettstown, Pa., Oct. 13, Wellsville, O., 14 Toronto 15, Steubenville 16, Martin's Ferry 17, Bellaire 19, Bridgeport 20, Cadiz 21, Sherodsville 22, Mineral Point 23, Uhrichsville 24, Freeport 26, Flushing 27.

ORRIS OLIVER (W. H. Weaver, mgr.): Baker City, Idaho, Oct. 12-17 La Grande, Ore., 18-24, Pendleton 25-31.

OTIS SKINNER (Joseph Buckley, mgr.): St. Joseph, Mo., Oct. 13, Lincoln, Neb., 14, Omaha 15-17, Des Moines, Ia., 19, 20 Marshalltown 21 Cedar Rapids 22, Iowa City 23, Peoria 24, Madison, Wis., 27, Oshkosh 28, Milwaukee 29-31.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Chicago, Ill., Oct. 5-17, South Chicago 18 Joliet 19, Peoria 20, Bloomington 21, Decatur 22, Springfield 23, Jacksonville 24, St. Louis, Mo., 25-31.

ON THE BOWERY (Davis and Keogh, mgrs.): Olympia, Wash., Oct. 13, Tacoma 14, Astoria, Ore., 15, Oregon City 16, Salem 17, Boise City, Idaho, 19, Ogden, Utah, 21, Salt Lake 22 24, Grand Junction, Col., 25, Aspen 27, Leadville 28, Salida 29, Pueblo 30, Colorado Springs 31.

OFF THE EARTH (Eddie Foy; John W. Dunne, mgr.): St. Paul, Minn., Oct. 11-17, Minneapolis 18-24.

PERRY AND PRESSLEY: Vining, Minn., Oct. 13.

PRODIGAL FATHER: Janesville, O., Oct. 13.

PARLOR MATCH (F. Ziegfeld, Jr.): New York city, Sept. 21 Oct. 31.

PETER F. DAILEY (Harry B. Harris, mgr.): New York city Oct. 21 24.

PECK'S BAD BOY: Washington, D. C., Oct. 12-17, Alexandria, Va., 19, West Chester, Pa., 20, Coatesville 21, Lancaster 22, Reading 23, 24, Philadelphia 26 31.

PAYTON COMEDY: Edgemont, S. D., Oct. 12-17.

PRIVATE SECRETARY (J. Van Dusen, mgr.): Greenville, 13, Dallas 14.

PAIR OF JACKS: Washington, D. C., Oct. 12-17.

ROBERT HILLIARD (Frank L. Perley, mgr.): Middletown, Conn., Oct. 13.

ROOK PLAYERS (Eugene Rook, mgr.): Chillicothe, O., Oct. 12-17 Ironton 19-24.

ROBERT WAYNE: Tiffin, O., Oct. 12-17, Galion 19-24.

ROBERT MANTELL (M. W. Hanley, mgr.): Indianapolis, Ind., Oct. 13, 14, Kankakee, Ill., 15, Joliet 16, Aurora 17, Milwaukee, Wis., 18-21, Racine 22, Janesville 23, Elgin, Ill., 24, Chicago 25-30.

RICHARD MANSFIELD: Kansas City, Mo., Oct. 13-24, St. Louis 27 31.

RUBY LA FAYETTE (Edward Curran, mgr.): Corsicana, Tex., Oct. 12-17, Calvert 19 24, Bryan 26-31.

ROBERT DOWNING (J. W. Morrissey, mgr.): Norfolk, Va., Oct. 14 Richmond 15-17.

ROLAND REED (E. B. Jack, mgr.): Waco, Tex., Oct. 13, San Antonio 14, Galveston 16, Houston 17, New Orleans, La., 19-24

REYNOLDS SISTERS: Milford, Ind., Oct. 13, 14.

SOWING THE WIND (Julius Cahn, mgr.): Richmond, Va., Oct. 13 14, Lynchburg 15, Roanoke 16, Bristol, Tenn., 17, Knoxville 18, 19, Chattanooga 20, Atlanta, Ga., 21, 22, Augusta 23, Charleston, S. C., 24, 25, Savannah, Ga., 26.

STUART ROBSON (W. R. Hayden, mgr.): Philadelphia, Pa., Oct. 12-17.

SHANNON OF THE SIXTH (W. H. Power, prop., John Major, mgr.): Pittsburg, Pa., Oct. 12-17, Baltimore, Md., 19-24, Washington, D. C., 26-31.

SUMMER'S COMEDY (H. F. Curtis, mgr.): Cohoes, N. Y., Oct. 12-17.

SNOWDEN AND BRECKINRIDGE: Oskaloosa, Ia., Oct. 12-17.

SAVED FROM THE SEA (William Calder, mgr.): Montreal, Can., Oct. 12 17

SIDE-TRACKED (Jule Walters, prop. and mgr.): Winnipeg, Man., Oct. 13, Grafton, N. D., 14, Grand Forks 15 Crookston, Minn., 16, Fargo, N. D., 17, Jamestown 19, Bismark 20, Miles City, Mont., 21, Great Falls 23, Helena 24

SIDEWALKS OF NEW YORK (Davis and Keogh, mgrs.): Newark, N. J., Oct. 12 17, Trenton 19-24, New Brunswick 26, Hartford, Conn., 21, 22, Bridgeport 23 24, New York city 26 31.

SIBERIA: Cleveland, O., Oct. 12-17, Detroit, Mich., 19-24.

SAWTELLE-MEECH COMEDY: Rhinebeck, N. Y., Oct. 12 17, Wappinger Falls 19-21, Chatham 22-24, Great Barrington, Mass., 26 28

SLAVES OF GOLD (Arnold Reeves, mgr.): Rochester, N. Y., Oct. 12 17, Paterson, N. J., 19-21, Red Bank 22, Elizabeth 23.

SHORE ACRES (William B. Gross, mgr.): So. Norwalk, Conn., Oct. 13 Danbury 14, Waterbury 15, Bristol 16, New Britain 17, Greenfield, Mass., 19, Keene, N. H., 20, Brattleboro, Vt., 21, Bellows Falls 22, Montpelier 23, Burlington 24, Plattsburg, N. Y., 26, Glens Falls 27, Saratoga 28, Poughkeepsie 29, Peekskill 30, Hudson 31.

SECRET SERVICE (Charles Frohman, mgr.): New York city Oct. 5—indefinite.

SUNSHINE OF PARADISE ALLEY (W. I. Kilpatrick, mgr.): Philadelphia, Pa., Oct 12-17, Washington, D. C., 19-24, Brooklyn, N. Y., 25-31.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): Pittsburg, Pa., Oct. 12-17, Canton, O., 19, Youngstown 20, Erie, Pa., 21, Cleveland, O., 22-24, Toledo 26, 27, Dayton 28, Springfield 29, Columbus 30, 31.

SUE (Charles Frohman, mgr.): Brooklyn, N. Y., Oct. 12-17.

SI PLUNKARD (J. C. Lewis; M. Norton, bus.-mgr.): Alexandria, Ind., Oct. 14 Elwood 15, Kokomo 16, Anderson 17, Ft. Wayne 19, Lima, O., 21, Defiance 22, Tiffin 23, Mansfield 24, Massillon 26 Canal Dover 27, Cambridge 28, Newark 29, Circleville 30, Chillicothe 31.

SPOONER DRAMATIC (F. E. Spooner, mgr.): Marshalltown, Ia., Oct. 12 17, Davenport 26 31.

SI SLOCUM (Horace Andrews mgr.): South Amboy, N. J., Oct. 13 Rahway 14, Passaic 15, Middletown, N. Y., 16, Port Jervis 17, Susquehanna, Pa., 19, Forest City 20, Carbondale 21, Olyphant 22, Scranton 23, 24, Pittston 25, Nanticoke 27, Mauch Chunk 28, Hackettstown, N. J., 30.

TRIP TO CONEY ISLAND: Elizabeth, N. J., Oct. 13, Red Bank 14, Trenton 15-19.

THE DAZZLER (John F. Cosgrove, mgr.): Dayton, O., Oct. 12-14, Toledo 15-17.

TWO LITTLE VAGRANTS (Charles Frohman, mgr.): Boston, Mass., Sept. 21—indefinite.

TWO MACKS (C. E. Taylor, mgr.): Danville, Ill., Oct. 13, Mattoon 14, Charleston 15, Taylorsville 16, Barry 17.

TENNESSEE'S PARDNER (Arthur C. Alston, mgr.): Seattle, Wash., Oct. 15, 16.

THE OLD HOMESTEAD (Thompson and Warmington, mgrs.): Minneapolis, Minn., Oct. 11-17, St. Paul 19-24, West Superior, Wis., 26, Duluth, Minn., 27, 28, Eau Claire, Wis., 29, Stillwater 30, 31.

THOROUGHBRED (Charles Frohman, mgr.): Detroit, Mich., Oct. 13.

THOMAS E. SHEA (George H. Brennan, mgr.): Worcester, Mass., Oct. 13, Marlboro 14 17, New Bedford 19 21, Brockton 22-24, Newport, R. I., 26 31.

THE DEFAULTER (Lincoln J. Carter, prop.; R. E. French, mgr.): Georgetown, Col., Oct. 13, Breckenridge 14, Leadville 15, Aspen 16, Glenwood Springs 17, Delta 19, Montrose 20, Gunnison 21, Crested Butte 22, Salida 23, Canon City 24, Denver 25-31.

THOMAS W. KEENE: Ticonderoga, N. Y., Oct. 13, Plattsburg 14, St. Albans, Vt., 15, Burlington 16, Fitchburg, Mass., 17, Providence, R. I., 19-24, Washington, D. C., 26-31.

THREE GUARDSMEN: Toronto, Can., Oct. 12-17.

THE HUSTLER (Davis and Keogh, mgrs.): Detroit, Mich., Oct 12 17, Toledo, O., 18-21, Grand Rapids, Mich., 22-24, Muskegon 26, Grand Haven 27, Lansing 29 Bay City 29, Port Huron 30, Kalamazoo 31.

THE IDEALS (John A. Himmelein, mgr.): Altoona, Pa., Oct 12-17, Lock Haven 19-24.

TEXAS STEER (Sam S. Schubert, mgr.): Lebanon, N. H., Oct. 13, Montpelier, Vt. 15, Plattsburg N. Y. 16, Burlington, Vt., 17, Rutland 19, Pittsfield, Mass., 21, Cohoes, N. Y., 22, Rome 23, Utica 24, Rochester 26-28.

THE GORMANS (The Gilhoolys Abroad; Charles F. Brown, mgr.): Lincoln, Ill., Oct. 13, Bloomington 14, Springfield 15, Litchfield 16 Alton 17.

TONY FARRELL: Hoboken, N. J., Oct. 12-24.

THE KODAK (Noss Jollities; J. M. Hyde, mgr.): Allentown, Pa., Oct 13, Doylestown 14, Phoenixville 15, Norristown 16, 17, Chester 18, 19.

TOWN TOPICS (P. J. Kennedy, mgr.): San Francisco, Cal., Oct. 19-25, Santa Rosa 26, Woodland 27, Oakland 28, 29, Fresno 30 Bakersfield 31.

TEMPERANCE TOWN (William Turner, mgr.): Washington, D. C., Oct. 12-17, Philadelphia, Pa., 19-24, New York city 26-31.

TRILBY (Australian; William A. Brady, mgr.): San Francisco, Cal., Oct. 5-18.

TRIP TO CHINATOWN (Australian; Julian Mitchell, mgr.): Australia—indefinite.

THE SPOONERS (Edna, May and Cecil; R. S. Spooner, mgr.): Pottsville, Pa., Oct. 12-17, Norristown 19-24, Trenton, N. J., 26-31.

THE HOLLANDS (Miner and Brooks, mgrs.): Cleveland, O., Oct 12-17.

TORNADO (Southern; Lincoln J. Carter's; J. Huntley, mgr.): Hamilton, Mont., Oct. 13, Pullman, Wash., 15, Moscow, Idaho, 16, Spokane, Wash., 17, Ellensburg 20, Tacoma 21 24, Seattle, Wash., 26-31.

TORNADO (Northern; Lincoln J. Carter, prop.; Jay Simms, mgr.): Montreal, P. Q., Oct. 12-17, Cornwall, Ont., 19, Perth 20, Brockville 21, Port Hope 22, Guelph 23, Stratford 24, Port Huron 26, Chatham 27, St Thomas 28, London 29, Woodst

VAUDEVILLE STAGE

A NEW VAUDEVILLE STAR.

WILLIAM PRUETTE.

Among the prominent performers who have recently gone into vaudeville none is better known, perhaps, than William Pruette, who recently appeared as the star of the bill at Keith's Union Square Theatre in this city, in a short travesty on Carmen, taken from In Gay New York, in which piece Mr Pruette sang with considerable success at the Casino.

Mr. Pruette has a splendid figure, a fine voice and an attractive stage presence. He is well equipped for the strong romantic roles in opera, and has appeared with some of the most prominent companies. He has won great praise from severe critics for his clever work. He is equally successful in vaudeville. Although the sketch in which he appears is not the best vehicle he could have chosen for showing the quality of his voice, still it is pleasing.

One of Mr. Pruette's greatest hits was in the title role of De Koven's comic opera, Rob Roy.

THEATRES AND MUSIC HALLS.

Proctor's Pleasure Palace.

Johnstone Bennett and S. Miller Kent made their New York debut as vaudeville performers, heading a bill which includes Edison's Vitascope; Eva Bertoldi, contortionist; Spink and Spink, grotesques; Emily Edwards, descriptive vocalist; Prince Kokin, Japanese juggler; Mlle. Mignonette, eccentric dancer; Conroy and McFarand, comedians; Whippler and Pickert, Scotch dancers; Frank G. Mack, monologuist; Adelaide Zee, Lottie Mortimer, comediennes; Mlle. Loretta, club expert; Daisy Wade, songs and dances, and the Marshall Comedy Trio.

Keith's Union Square.

Lumiere's Cinematographe is still the feature of a bill which includes Ezra Kendall, who has starred in A Pair of Kids; Hubert Wilke, the famous comic opera baritone; Prince Muhlambark's Troupe of Arabian acrobats; Charlotte Parry, the clever comedienne and mimic; Herr Techow's trained cats; the Four Angela Sisters, singers; McBride and Goodrich, sketch artists; Ed Rogers, comedian and dancer; F. Wilbur Hill, the banjoist; Zazell and Vernon, Bryant and Richmond, Weston Sisters, comediennes; Alice L. Hodgdon, Nordheim, contortionist; and Finley and Tonley.

Proctor's.

Edison's Vitascope has made a hit, and is retained. The bill also includes the Two Bostons, English comedians; Ara, Zebra and Vora, eccentric acrobats; Jones and Robinson, German grotesques on the parallel bars; McMahon and King, negro comedians; Mr. and Mrs Joe Allen, in a farce; Frederick Clarenze and his Bootblack Quintette; Culhane and St. Felix, protean sketch; Georgia Bryton, male impersonator; Tegge and Daniel, German sketch; Dan Reagan, banjoist; De Ive Sisters, duetists; Al Dashington, ...edian; Rose Winchester, mezzo-contralto, ...lle. Zora, magician; the Brannigans, Irish duo, and Bonny Cameron, soubrette.

Tony Pastor's.

Lester and Williams, parody singers, head the list, which includes Mollie Thompson, song and dance artist; Mayo and Hunter, banjo experts; Van Leer and Barton, knockabouts and comedians; Lew Bloom and Jane Cooper in The Tramp's Visit; Farley and Welch, the Street Singer and the Bootblack; Johnson and Johnson, singing comedians; Healy and Sanders, dancers; Mons. Nzarros, ring performer; Lowell, comic contortionist; Filzer and Sidney, German comedians, and the Houdins, illusionists.

Hammerstein's Olympia.

Papinta, the danseuse, and Kitty Mitchell, the comedienne, who made big hits last week, head the list. The others are: Amman, impersonator; Dutch Daly, comedian; Poluski Brothers, acrobatic grotesques; the Aerial Ballet; A. O. Duncan, ventriloquist; Four Nelson Sisters, acrobats; Vanola, and Moa and Goodrich, entertainers. Samson, the strong man, and the Biograph, a new invention in the moving picture line, are special attractions.

Koster and Bial's.

The five Barrison Sisters and Lona Barrison in her equestrian act are the features of a bill which includes Cissy Fitzgerald, dancer; the Flying Jordans, aerialists; Jean Clermont's Animals; Lavater's Dog Orchestra; Kaoly, equilibrist; Joseph Pholte's Pantomime company in Mephisto; Lieutenant Nobel, ventriloquist; the three Macarte Sisters, wire-walkers, and Griffin and Du Bois, eccentrics.

Weber and Fields's Broadway Music Hall.

The Geezer, the tuneful and amusing burlesque by Herbert and Stromberg, is the feature of the programme. Heading the olio is Bessie Bonehill, the change artist; Ross and Fenton, in a travesty; Sam Bernard, Dutch comedian, Healy and Marbu, and Harrigan, the tramp juggler.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—The much heralded, widely advertised Barrison Sisters made their American reappearance last week after a couple of seasons in Europe, whence sundry stories have been cabled and written concerning them, which whetted the appetites of the curious to such a sharp edge of expectancy that a packed house was the natural result. Everybody in the big theatre had read or heard of "those wicked little Barrisons," and the nervous strain of waiting until the acrobats and the trained poodles and wire walkers and Cissy's wink had been shown drove many to seek consolation in the cup that cheers.

At 10 o'clock Lona Barrison's number was put up, and after a little preliminary applause the curtain was drawn aside showing the stage set with a small circus ring. Into this ring stepped Lona, dressed as a "Johnnie," in evening dress, tall hat, tan overcoat, cane and eye-glass. She sang a song, half in French, half in English, and with a great show of timidity began disrobing. She did not stop until she appeared in a costume consisting of a blouse and knickerbockers made of lace, insertion and satin ribbons. It was a suit of *lingerie*, nothing more nor less, though of a very fancy pattern. Her black stockings were fastened at the knees by fancy garters, and glimpses of pink tights were seen through the lace work above.

When she finished her song she went off, but reappeared in a few moments mounted astride a milk white horse, with a beautifully arched neck and a flowing tail. After riding around the ring several times, she stopped and began to sing a song in French, with some pantomimic action which was more than suggestive. Even a student of Ollendorff could not help catching her meaning as she sang the chorus.

A word of praise must be given to the horse, which is as pretty as a picture.

The dog orchestra was put on after Lona and before the five sisters made their appearance, making a sort of Barrison sandwich. The dogs received no encore, as the crowd was getting anxious. Finally the Barrison music struck up, and five pairs of legs were seen protruding from under a drop. A sigh of disappointment went through the house, for the whole five pairs put together would not fill the tights of Edward E Rice's slimmest chorus girl. After giving the house plenty of time to inspect their lack of roundness the drop was raised and the five sisters came into view seated on the stage. They then began to intone the words of a song which bordered on the vulgar in voices thinner than the five pairs of understandings above referred to. When they had finished it they ran off, romping like a lot of children, but soon came back carrying canes, which needed only hose and shoes to make them look like a third series of legs. They introduced here a song and dance, during which they contrived to show their Paris *lingerie* as frequently and fully as possible. Owing to the natural defects before alluded to, however, the exhibition was about as exciting as a view of the white goods department of the big stores on bargain day.

"Linger, Longer Lucy," which has outlived its usefulness, was their last song. After singing it they indulged in more of the bargain counter antics and romped off. They were recalled a few times and then Kaoly the equilibrist came on and began to turn flip-flaps. A portion of the audience kept up a tumult, however, until the five came running out to bow once more.

To sum up the performance, it was very tame. Those who went expecting to be shocked were sadly disappointed, and those who expected to be entertained were in the same boat. Judged strictly on their merits as singers and dancers, the Barrisons could be beaten, hands down, by any five continuous soubrettes in the country.

The rest of the performance was as good as usual. Cissy Fitzgerald introduced a new dance, which is on the French order and is done in short skirts. The Flying Jordans did their thrilling mid air leaps, and the Macarte Sisters, Clermont and his animals, Griffin and Dubois, Lieutenant Nobel, Lavater's dog orchestra, Kaoly, and Joseph Pholte's Pantomime company did their share towards making the evening pass pleasantly.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—The Geezer, a travesty in one act and two scenes, written by Joseph Herbert, with music by John Stromberg, was produced here on Thursday evening, Oct. 8. It is a burlesque, or rather, as the programme states, "a respectful parody" on The Geisha, now running at Daly's Theatre.

Owing to the non-arrival of some of the costumes, the curtain did not rise until quite late, but in spite of that the large audience stayed until the end, laughing, applauding, and encoring the songs, all of which are very catchy.

The first scene is a view of Doyers Street in New York's Chinatown. The name of Two Hi appears over the door of a laundry and a tea house. Several pretty Chinese and Japanese girls appear and sing about the boom which has struck the street since the arrival in New York of Li Hung Chang. Two Hi, a Chinaman with a rich Dutch accent, impersonated by Sam Bernard, appears, and has something to say. Lord Dunraving (Charles J. Ross), who is on a slumming tour, visits Chinatown and falls in love with O Le Mosa Sam (Lillian Swain). After a lot of singing and dancing, Li Hung Chang, impersonated to the life by John T. Kelly, appears on a chair carried by four of "the finest." Kelly's inimitable Irish brogue sounded twice as funny as it always does, coming from the lips of the tan colored viceroy.

Nellie Fly (Mabel Fenton), a newspaper woman in love with Dunraving appears; the plot thickens. The scene winds up with an auction, in which Kelly had lots of fun at Bernard's expense, whacking him on the head with his auctioneer's mallet.

The next scene is in China, and funny incidents and gags follow each other in rapid succession until the end, when Weary Watkins (Thomas J. Ryan), impersonating the Emperor, orders that Li be stripped of his yellow jacket, and everybody is made happy in a finale, introducing all the best airs of the travesty.

The piece had been well rehearsed, and there were very few hitches or slips in the lines. John T. Kelly put plenty of vim into his work, and the fun never flagged while he was on the stage. Charles J. Ross looked remarkably handsome in his yachting suit, and made a decided hit in his love song with Lillian Swain, in which he illustrated how the Chinese, Irish, Negro, Italian, and Coster make love. His imitation of the various accents was simply perfect, and his song was one of the hits of the night. Sam Bernard contributed a good deal to the general hilarity with his well known East-side dialect. He threw in an occasional German phrase, which amused a large portion of the audience. Mabel Fenton delivered her lines well as Nellie Fly. Lillian Swain sang her solo, "The Passionate Codfish," very well, indeed, and acted her part very neatly. Thomas J. Ryan's make-up as the tramp was a wonderful piece of work. Yolande Wallace wore her tights and sang with her usual success. Josephine Allen, Rose and Nellie Beaumont made a fetching trio of ballet girls. Frankie Bailey, Florence Bell, Gertie Clifton, and Maude Gilbert made a dashing quartette of sailors, and John Zahn appeared as the yellow kid from Hogan's Alley.

Others in the cast were Ada and Minnie Walker, Bobbie Byrnes, Edith Merrill, Walter West, Seth Miller, Fred Murray, and Joseph Brown.

A good olio preceded the burlesque. John Kernell read obituaries out of his big book, the Rays were intensely funny in their Irish sketch, Fields and Lewis sang parodies and "kidded" each other cleverly, Imogene Comer sang tear-compelling songs and gave the "Honest Little Dollar" as an encore, Johnson Davenport and Lorella knocked each other about, and Farrel and Taylor furnished fun and music in equal parts.

TONY PASTOR'S.—Mollie Thompson was warmly welcomed here last week after her long absence, and her new songs were encored until she was tired of singing.

George Evans's sweet voice was heard in his own coon songs as only he knows how to sing them. He introduced a new coon love song about a little black boy and girl, which ought soon to be as popular as the others he has written. Maud Nugent sang six songs at every performance, closing with "Sweet Rosie O'Grady," her own composition, which she is making popular. When she gives Chevalier's "Old Dutch" she has a habit of introducing the word "why" several times, where it is not used in the original version. This does not help the song, and it grates on the ears of those who have heard the author sing it.

Lillian Leslie and Truly Shattuck sang popular ballads in a fetching way. C. W. Littlefield imitated almost everything, and told some amusing stories in pantomime. The Cosmopolitan Trio sang, separately and together, and rapidly changed costumes. One of them gave some very clever imitations of a mandolin, violoncello, trolley car, and other things. Bates and Bates played well on various instruments. Marion and Pearl did amusing work in the acrobatic comedy line. Their tumbles were frequently applauded. Flossie Hughes sang some to date songs and danced neatly. Paddy Murphy was assisted by Blanche Andrews, and between them they raised many laughs. Devaro made bulls' eyes with ease, while shooting from a slack wire. Annie Sylvester performed tricks on an old fashioned high bicycle. The Vantine Sisters' dancing and the lightning crayon act of the Baron Duo were pleasing features. Some handsome new pictures were shown on the Kineoptikon.

HAMMERSTEIN'S OLYMPIA.—A straight variety bill was given here last week and the change met with great approval from large audiences. The feature of the bill was the performance of the Poluski Brothers, who came direct from the Folies Bergeres, Paris, to appear here. The Brothers appeared dressed in the uniform of the British army. A row of dummies, similarly attired are at the back of the stage. One of the Poluskis is tall, and looks well, while the other is short and makes up like a freak, thus giving the contrast which always provokes laughter. They go through a great deal of funny business with the dummies, which are fastened on springs, so that when the short Poluski hits one of them it flies back and knocks him to the floor. Both men speak with a broad cockney accent and most of the jokes are decidedly English. It is as knockabouts, however, that these men excel, and they gave as funny an exhibition in this line as one could desire. Both are agile, and the remarkably graceful somersaults and back bending tricks of the taller man call forth a great deal of applause.

Kitty Mitchell caught the attention of the house from the moment of her first entrance, and held it until she had finished her last song. She sang the same songs with which she made such a hit at Pastor's in the Spring, and the appreciation of the audience was shown in a most pronounced way. Miss Mitchell's method is unique. She stands in a class by herself, and she deserves her rapid advancement.

Papinta, the myriad dancer, made her reappearance, and was warmly welcomed by the many friends she made on her previous visits. Her bewildering dances were given with all the accessories of calciums and draperies, which have made them famous from New York to Frisco.

A. O. Duncan and his talking figures made a big hit as usual. Mr. Duncan is not one of the stand still ventriloquists. He always has something new to offer. Pollie Holmes, "The Irish Duchess," sang of the woes of "Hugh McHugh" and "Patsy McGann" in her own peculiar, hearty way. Dutch Daly played his concertina, and told some amusing gags. Amman twisted his face into resemblance of a dozen noted characters, with the aid of coats, vests and wigs. The Four Nelson Sisters performed a pleasing acrobatic act. De Bessel, the clay modeler, dug faces from his putty with marvelous dexterity.

The aerial ballet was seen by itself for the first time. A special scene, showing the blue grotto of Capri, was used, and the evolutions were gone through without a hitch. Professor Kriesel's dog circus was the opening number of the bill.

KEITH'S UNION SQUARE.—Herr Techow's trained cats were seen here for the first time since their engagement at Olympia last Summer. Of course, they made a hit, especially with the children, who screamed their approval of the tabbies' antics, and clapped their little hands with delight. W. P. Sweatnam told of the troubles his father had had with his liver, to the great amusement of his hearers. This rigmarole is one of the funniest things Sweatnam has in his repertoire, and he tells it in his own inimitable way. He also gave the recitation about the bale of cotton with the rocks in it, and sang "I Want Yer Ma Honey" and "Louisiana Lou." William T. Carleton was heartily encored for his spirited singing of high class songs.

Prince Muhlanbark's troupe of Arabs gave a very interesting performance, consisting of pyramid-building, tumbling, leaping, and all sorts of acrobatic tricks. They work up their performance by cries, which make the act seem more exciting than it really is. They are all clever, and their leader is remarkably strong. He sustained the combined weight of his seven companions at once, and kept a happy smile on his face all the time. Fostelle and Grady introduced their act, in which Fostelle gives his very amusing female impersonation. They still retain the Trilby travesty. Fisher and Carroll have a very funny Irish act. Lavender and Tomson and Leonard and Fulton were seen in pleasing comedy acts. The Casino Comedy Four combined fun and harmony in pleasing proportions. The Marians played see saw on a ladder swung across a trapeze. The Adair Twin Brothers played on various instruments, and showed their acrobatic training as well. Leonzo, the juggler, juggled, and the Coyne Brothers sang and danced and tore tidies.

PROCTOR'S PLEASURE PALACE.—Spink and Spink, a team of European performers, engaged exclusively by Mr. Proctor, made their American debut here last week. One of them is dressed as a sailor, and the other is made up as a sort of "What is It?" After a little preliminary pantomime, they settle down to their business, which consists of amusing antics on the Spanish rings. They step on each other, and fall over each other, in a vigorous, determined way, until their bodies are sore from the pastime. Their act is very clever and their reward in laughter and applause is encouraging.

Ena Bertoldi, who is easily the most graceful performer in the female contortionist line, made her first New York appearance since her European trip, and received a hearty welcome. The Quinns, in their amusing sketch, "The Baby Judge," were as successful as they were during the previous week down town.

Waller and Waller's eccentric musical act is one of the best ever seen here. These performers are refined and clever.

Lizzie B. Raymond sang with great gusto "My Gal's a Highborn Lady," "She's the Only Real Thing in New York," and other songs, receiving hearty encores. Several new pictures were shown on Edison's Vitascope, which seems to hold its attractiveness for Proctor's patrons.

Frederick Clarenze, assisted by five boys dressed as bootblacks, introduced a pleasing act. Mr. Clarenze danced nimbly and gracefully, and the boys sang popular songs harmoniously. May Hughes sang high-class ballads, and the Sisters Celine, Lillian Delmore, and Ruby Linton sang ditties of the popular sort. Cooper and Stewart furnished black face fun. Jerome and Alexis twisted themselves fantastically as the Frog and the Lizard. Emery and Nodine won applause for their clever work in a farce called A Spoiled Husband, and Dan Regan justified his re engagement by keeping his hearers in the best of humor.

PROCTOR'S.—Nolan and McShane presented a very funny Irish comedy sketch, with plenty of up-to-date gags and lines. Jones and Robinson did their parallel bar act, which is quite amusing. Freddie Huke sang several new English songs, which were encored. The six Rinehart Sisters introduced their sketch, The Waif's Luck, in which they did some good singing and dancing. The one who sang the "Evening News" song has a very sweet voice. Ed Eagleton gave a good impersonation of a farmer and told some amusing stories. Ara Zebra and Vora did some very clever acrobatic and "pedepulistic" work. Sam Weston combined fun and music in his act.

Edison's Vitascope was applauded, and the new pictures met with favor. George Blakely, late of Sheffer and Blakely, sang some parodies. He wore a Prince Albert suit, and did a rather quiet turn. The farce, I Will Not Fight Thee, by Roach and Castleton, was very amusing. Mamie Fulton, Lillian Maynard, and May T. Lawrence sang up-to-date songs.

Monk Barney and Pink Russell appeared in a really funny sketch, during which they made quick changes, which would have done credit to Fregoli. Their impersonations were very amusing, especially The Dago and the Monk. Max Kahler rode a bicycle in a funny way. Prince Pharaoh twisted himself into various positions, and Collins and Brien cracked some good jokes.

GIFT TO MANAGER HARRY EARL.

Manager Harry Earl, of the Masonic Temple, Chicago, was presented with a superb diamond ring Oct. 4, the closing of the Summer season. Those who were responsible for it were: Josephine Sabel, Dean and Jose, Willis Sweatnam, McAvoy and May, Angela Sisters, The Savans, Billy Van, Leon, Bison City Quartette, Will Quinn, George Hitchcock, L. W. Dawson, W. E. Dell, Hines and Remington, Zelma Rawlston, George Periolat, J. J. Murdock, William Hepner, E. S. Hyman, Martin C. Kehoe, Carrie Lamont, Winterburn Show Printing Company, Ed Lang, Charles Quinn, A. H. Hart, and Dave Lewinsohn.

No one in the profession deserved recognition of this sort better than Mr. Earl. During his short term of management of the Masonic Temple Roof Garden, he won the respect and esteem of every performer who had any business dealings with him by his courteous and gentlemanly methods of conducting the affairs of the Garden. The token of their appreciation was a spontaneous and voluntary testimonial of the high regard in which he is held by his friends.

CHANGES AT PROCTOR'S PALACE.

The beautiful Garden of Palms at Proctor's Pleasure Palace has been transformed into a restaurant, and free concerts are given afternoon and evening by the Imperial Hungarian Gypsy Band. The curtain at the rear of the stage has been lowered permanently, so that artists who found it difficult to amuse people at both sides of the curtain at once, need no longer worry.

The arcade leading from Third Avenue is now open, and as nearly all the booths are let, it presents a very attractive and busy appearance.

WILLIAM WINDOM WEDS.

William Windom the singer, author of "The Fatal Wedding," and a member of Primrose and West's Minstrel Company, was married on Wednesday last to Miss Josephine Clemons, of Chicago. The ceremony was celebrated at midnight at the home of the bride's parents, Mr. and Mrs. Stephen Clemons. The entire minstrel company was present, and a number of Mr. Windom's professional friends.

THE COLIBRIS GO BACK TO EUROPE.

The Colibris Troupe of Midgets, who played a short engagement at Hammerstein's Olympia, returned to Europe Saturday last.

These little performers have been very successful for years in Europe, and it was expected that they would make a sensation in New York. This they failed to do, so they have gone back to resume their peaceful, prosperous career in the places where the people think they are the "cutest" mortals that ever were.

GERTRUDE MANSFIELD'S PLANS.

Gertrude Mansfield, who was booked for the season with Proctor's company, will play dates this season on account of the closing of the company. She will remain under Mr. Proctor's direction until Spring, when he will send her to Europe to study. She is in New Haven this week and hopes to make a good impression there, as it is her first visit to the college town as a vaudeville performer.

KEITH ENGAGES LOCKHART'S PETS.

"Boney," "Waddy," and "Molly," George Lockhart's elephants, which were a feature of the bill at Proctor's Pleasure Palace most of last season, will begin a long tour of the Keith Circuit next Monday in Boston. It is safe to predict that these wonderful beasts will duplicate their former success with Mr. Keith's patrons.

E. D. PRICE BACK AT HIS DESK.

E. D. Price, the hard working and popular business manager of Proctor's Pleasure Palace, who has been ill for the past two weeks, has recovered and is back at work, superintending the various details of Mr. Proctor's establishment.

MORE CHANGES.

Owing to the engagement of Cleveland's Minstrels at the Standard Theatre, a number of vaudeville performers, who were engaged weeks ago, were canceled, and in consequence feel very much incensed. There are several prominent performers among them, and on account of the short notice received they have been unable to fill the dates.

The policy of this house will again be changed next week. Instead of continuous performances, two shows will be given each day by vaudeville combinations.

The name of La Loie Fuller, in ten-foot painted letters, still ornaments both sides of the building. It requires a great stretch of the imagination to realize that Miss Fuller can dance in New Orleans and New York at the same time.

A FUNNY MISTAKE.

At the Tuesday matinee last week, at Weber and Fields's Broadway Music Hall, Imogene Comer sang "The Honest Little Dollar" as an encore. On either side of the stage was a veiled picture. At certain points in the song, Miss Comer uncovers the pictures, one at a time, showing the likenesses of McKinley and Bryan. She made a mistake on this occasion, and when she sang "Behold the Poor Workingman's Friend!" she uncovered McKinley's picture. When she saw her error, she was so overcome with the humor of the situation that she joined in the laugh with the audience, and ran off without finishing her song.

LOUISE BEAUDET AT HAMMERSTEIN'S.

Louise Beaudet, who did some very clever work here in comic opera, and who has been singing in the London music halls for some time past, will return to America some time this season to fill an engagement at Hammerstein's Olympia.

Miss Beaudet played a long engagement at the London Palace, and is now in Johannesburg, South Africa, where she has met with phenomenal success. When her engagement is finished she will come direct to Olympia, where she will appear about December 1.

A MUSIC HALL COMBINE

Gustave Walter, of the Orpheum in San Francisco, is carrying on negotiations with an English syndicate, and if the plan is carried out an immense combine will be the result.

The idea is to form a syndicate which will include the principal houses in London and New York, Chicago, San Francisco, and other big American cities, so that attractions can be booked for long engagements at less expense than at present. If the scheme goes through, Mr. Walter will probably be director of the American branch of the syndicate.

THE ACTOR-COPPER RESIGNS.

Thomas W. Conway, who was once a member of the team of Conway and Mack, left the stage in June, 1894, and went on the New York police force. On account of his varied talents as a mimic, ventriloquist, vocalist, and story-teller, he became very popular with his comrades. He disliked authority, however, and refused to salute his captain. For this he was fined twenty day's pay. He was also fined ten days' pay for smoking on post, and as he did not care to work for nothing, he sent in his resignation. He will probably return to the stage.

A TOUCHING INCIDENT.

The night that the news of Du Maurier's death was received, the orchestra in Hammerstein's concert hall played "Ben Bolt." A very pretty young girl seated at a table began to sing the song made famous by Trilby's author, and immediately every man in the place removed his hat. A perfect silence was maintained until she had finished, when the applause was loud and long continued. The young woman disappeared, but the musicians were obliged to play the song over and over again.

WEBER AND FIELDS'S NEW ACT.

Weber and Fields are now doing a new act which is as funny as anything they have ever done. It is a skit on baseball. The comedians dress as ball players, and hold an animated discussion on the points of the game, of which neither knows anything. They have special scenery, with a fence, over which they try to climb to see the game. As the days go by, they will work up the act, and it will soon be in perfect shape.

BOUCICAULT AT KEITH'S.

Aubrey Boucicault, in spite of his rumored retirement from the stage, on account of his recent marriage, will make his New York debut as a vaudeville star at Keith's Union Square on Nov. 2. He will appear in a new comedietta called Wanted, A Widow. Helene Lowell and Will Bernard will be in his support.

SANDOW'S COMPANY CLOSES.

Sandow's Olympia, the big vaudeville organization, which has been on the road about four weeks, closed on Saturday evening last at the Grand Opera House. The company was booked in first class theatres, but business did not warrant its continuance.

Sandow will go abroad, and may possibly appear in Paris.

THE FINNEYS TO RETURN.

The Finneys, whose picturesque and novel swimming act was a sensation two seasons ago, will shortly make their reappearance at Keith's Union Square. During their stay in England both James Finney and his pretty sister won a number of swimming championships of various kinds. They will make a long tour of the Keith circuit.

HAMMERSTEIN'S LATEST MOVE.

Oscar Hammerstein transferred his Olympia building, valued at over $2,000,000, to his wife last week, and leased his two Harlem theatres to his sons. He has been bothered by persons who are suing him. No less than twenty-six suits were begun against him last month, many of them for very trivial causes.

BIONDI WILL WED MISS BIAL.

Ugo Biondi, the transformation artist, will be married next Monday at the City Hall to Gertrude Bial, daughter of the late Rudolph Bial. The wedding reception will be held at the residence of the bride's uncle, Albert Bial. The couple will sail for Europe soon after the ceremony.

AMANN TAKES GAS.

Amann, the impersonator, who is at Hammerstein's Olympic, had a narrow escape from death by suffocation on Tuesday night last. Before retiring he turned on four gas jets, but lighted only three. He turned out only three, of course, and went to bed. A waiter, who called him at noon on Wednesday, found him unconscious from the escaping gas. Luckily, one of the windows was partially open, so some of the gas mixed with the outer air, and the mimic was not smothered. His physician brought him around, so that he was able to appear as usual on Wednesday.

VAUDEVILLE JOTTINGS.

Hi Henry's Minstrels were received in Buffalo, recently, with exceptional evidences of favor. The band of this organization is praised everywhere.

Bonnie Cameron, who is at Proctor's this week, is the girl who was recently taken charge of by the Gerry Society, as she seemed to be under sixteen. She proved herself older, however, and is now free to act wherever she pleases.

Annie Myers, the comic opera comedienne, will make her vaudeville debut at Keith's Union Square next week.

"The Old Love," a new song by Ben F. Roberts and James R. Noland, has been received. It is a pathetic ballad on the order of "After the Ball."

Lottie Rogers, while playing at the Bon Ton, Jersey City, a short time ago, lost a diamond earring. She has offered a reward of $50 for it, but so far has failed to recover it.

Robetta and Doretto, late of Hopkins's Trans-Oceanics, joined the Reilly and Woods Combination in Newark, N. J., Oct. 5.

New scenery has been provided by Voegtlin as a setting for Johnstone Bennett's act at Proctor's Pleasure Palace.

Anna Held is writing a new song, which she will sing at the Herald Square Theatre.

Several new attractions for Koster and Bial's will arrive here in time to open on Nov. 2. Among them are the Ginseretti Brothers, Werner and Rieder, Tyrolean vocalists, and the Four Gardenias, transformation-ists and dance creators.

Edith Mai, the well-known male impersonator, for many years leading lady of J. Z. Little's World company, will after election produce what she thinks will be the greatest vaudeville act of the present day. It will be a scenic production, requiring the aid of four people. Marie Eames, a cousin of Emma Eames, will assist Miss Mai. She is endorsed by John Philip Sousa.

The "Go To Held" idea, used to advertise the French singer in A Parlor Match, has been in use for years on a sign near the Brooklyn Bridge, which advertises the business of Charles W. Held, the Brooklyn music publisher.

Sandow's right eye was bruised one night last week at the Grand Opera House. The platform which he holds up wobbled, and struck him in the eye, causing a painful wound.

Grace Sherwood is meeting with great success in her specialty. She has recently played successful engagements at the Avenue, in Pittsburg, and the Chicago Opera House.

Washburn's Circus, which finished its season in Paterson, N. J., left behind a hippopotamus in charge of the sheriff for an unpaid hay bill. The city has the animal on its hands, and the city treasury will suffer unless he is removed. He spends the whole time eating.

Cushman and Holcombe had a very flattering offer to go to New Orleans for a week with Loie Fuller, but were forced to decline, owing to the distance and the fact that they desire to rest before their long Western trip.

Zelma Rawlston has made another pronounced success in Chicago.

Fannie Beane, once a very popular variety actress, was arrested one day last week for being intoxicated on the street. She was discharged in the police court.

A private exhibition of the Biographe was given at Olympia on Sunday evening after the Seidl concert.

Edgar Hyman, proprietor and manager of the principal music halls in South Africa, is now in New York.

Loie Fuller opened her tour at Atlanta, Ga., last Friday to a $1400 house.

Several chorus girls of the Trocadero stock company struck last week. New girls were immediately engaged to fill their places.

George Lockhart's elephants were transferred to B. F. Keith by F. F. Proctor, for their tour of the Keith circuit.

Georgia Bryton is an enthusiastic Republican, and during her engagement at Proctor's will sing a new campaign song.

Louise Vallentine has been appearing on the vaudeville stage during the past season, and claims to have been ill treated by the manager of the Ida Fuller company. According to Miss Vallentine's statement, she was filling an engagement at Proctor's Theatre when Frank Fallen, having witnessed the specialty business she was performing, induced her to accept an engagement with his company. After the first week, she says, he gave her the choice between a reduction of salary and dismissal. She chose what seemed the lesser of the two evils and accepted a reduction. She was then told her services were no longer required. Later, when the Ida Fuller company arrived in Montreal, the manager wired the young actress urging her to rejoin the company there at once, but when in response to the invitation Miss Vallentine arrived in that city, she was refused an engagement, and the trouble and expense she was put to is so much money and labor lost.

Dorothy Denving has been very successful with her illusion, fire and serpentine dances in Canada. Engaged at Winnipeg in August for one week, she was retained four more, and then played Ottawa and Montreal with like success, booking return dates in each place. At Toronto, opening the week after Ida and La Loie Fuller, Miss Denning had her engagement extended another week as soon as her first night's engagement was over. She has received favorable notice from the press of each city visited. She will close in Toronto on Saturday night.

James W. Slocum, who is touring Europe in search of novelties, writes us from Dublin, Ireland, that he is negotiating for a sensational act, consisting of twelve beautiful daughters of the Emerald Isle for an early production at Koster and Bial's. We have had English, French, German and Italian; now for a real Irish sensation.

Daisy Mayer seems to have duplicated her London success in Dublin, as her first appearance there was nothing short of an ovation. At the end of her second song, "I don't Love Nobody," she received several pieces of flowers, and some costly pieces of jewelry from the box party given by his highness Lord Karney. This clever little American girl's foreign tour is now extended for an indefinite period.

The Flying Jordans, those wonderful aerial artists, now one of the features of the bill at Koster and Bial's, had a busy time of it the past week. Besides giving their regular performance at the above house, they also thrilled thousands of people at the Trenton State Fair. They are now in their eighth consecutive week at Koster and Bial's, and terminate their engagement the last week in November, after which they make a tour of the cities at the head of their own organization. At the conclusion of the American tour they will appear in Australia and South Africa, sailing from San Francisco about the middle of May.

When Oscar Hammerstein withdrew from Koster, Bial and company, he received $170,000 and a mortgage for $100,000, which was to be paid on Aug. 29, 1896. Koster and Bial borrowed $225,000 from the United States Mortgage and Trust Company to help meet the payment. Mr. Hammerstein himself went on Koster and Bial's bond to the company, and as he now wishes to be relieved from this responsibility, Koster and Bial will have to look for someone else to go on the bond.

Sandow's dog killed a black cat on Friday last, and the strong man was called to court about it on Sunday. After a reprimand by the judge, he and the dog were allowed to go.

William Inzell, a variety actor, committed suicide by hanging in his room at the St. Charles Hotel in Chicago on Oct. 7.

Pilar Morin has sued John B. Doris in Pittsburg, Pa., for $270, which she claims is due for back salary for her work in Orange Blossoms at the Gaiety last Spring. Decision was reserved.

Judge Fitzsimmons, of the City Court, granted an attachment last week against the property of W. S. Cleveland in a suit brought by Ulysses S. Grant Patterson, his former band leader, to recover $520 back salary

VAUDEVILLE. VAUDEVILLE.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Vaudeville, and lots of it, prevailed in Chicago the past week. At the Grand Opera House Primrose and West's Minstrels held the boards and played to big houses throughout the week. The co. is a very large one and contains material of the entertaining kind. Minstrelsy of the past opens the show, with real colored actors as the entertainers. The transformation shows the entire co. elevated in artistic fashion and handsomely costumed. The music was well selected and sung by W. H. Windom, Louis Pritzkow, John Davis, G. S. Dicken, William Miller, Charles Kent, Clide Millar, and E. McKinley. The comedians were George Primrose, George Wilson, Jimmy Wall, John Howe, William Walters, and John Whalen, with W. H. West as master of ceremonies. The olio included specialties by Howe, Wall and Walters in a new musical act called "Fun in the Post-Office." George Wilson was as funny as ever, and his political monologue made a decided hit. The ensemble called The Phantom Guard was well done under the direction of Mr. West. The cakewalk and one or two other specialties made up the balance of the performance.

Hopkins's Theatre: This very popular house had out the S. R. O. sign, same as usual, and the attraction merited the support it received. Edison's Vitascope is still a great feature, and the new pictures were all encored. Aubrey Boucicault, assisted by Helen Lowell and others, appeared in a very refreshing bit of comedy, called Wanted, a Widow, and it was decidedly amusing from start to finish. Evans and Vidocq, talking and singing comedians; Carroll and Kane, Irish comedy; Owen and Sinlin, Anna Barthold, Deveaux, and that ever-welcome combination of singers, the Bison City Quartette—Cook, West, Girard, and Pike. They can sing, be funny, and entertain without being tiresome. They were obliged to respond to many encores. The stock co. revived The Galley Slave.

Schiller Theatre: The big business continues, and from all appearances this new vaudeville house will have a very prosperous season. Lydia Yeamans-Titus was the bright particular star, and to use the showman's expression, "She made good." Clivette, the Swedish Ladies' Quartette, Deltorelli Brothers, Raymon Moore, Van Auken, McPhee and Hill, and Lumeire's Cinematographe formed the programme, which was a good one and gave entire satisfaction. Manager R. C. Gardner and Press Representative Thomas F. Freeman are two lieutenants General Director Robert Blei is fortunate in possessing.

Chicago Opera House: An excellent bill was presented, which embraced the following: May Howard, John Mason and Marion Manola, Quaker City Quartette, Murphy and Mack, Harry Armstrong, Frank Moran, Morrissey and Rich, Clark Sisters, Wheeler and Magee, John T. Powers, the Stewarts, Stanley, Logan and Hanley, Burt Jordan, Conwell and O'Day, and Maud Casedy.

Olympic Theatre: This handsome new vaudeville house has been packed nightly even since the opening, and the splendid attraction which Manager Castle has offered are, of course, responsible for the big business. Those who were on the lengthy bill were John W. Ransone, Felix and Cain, Dare Brothers, the Comedy Trio, Smith and Fuller, Bernard Dyllyn, Alice Raymond, McNulty Sisters, Tom Hefron, Mack and Colter, Boyd and Williams, Howard and Bland, the De Moras, Armstrong and Porter, and Pongo.

Lyceum Theatre: This pretty West Side theatre was well patronized, and the attraction deserved it. The stars of the bill were: Edward M. Favor and Edith Sinclair, and a very clever duo they were; Hines and Remington, Mme. Vucca, the Ben Mowatt Three, Lord and Rose, Sherman and Madeline Franks; all deserve mention.

The Royal: A good co. played to big houses, and those on the programme were: Smith and Campbell, a very funny team of comedians; the Æolian Trio, James Gore Le Roy, and others.

Imperial Music Hall: A straight vaudeville show proved to be a drawing card. Oscar Hall was more than clever as the acrobatic tramp, and the other entertainers were: Arnold and Caswell, May Walsh, Kirk, the Robinsons, Dick and Kittie Kummins, Bessie Phillips, Baker and Gerome, Dyer and Howard, Baker and Robinson, the Davenports, and the Powers Brothers. Manager John Cort added the Metropolitan Opera co. to his bill week of 10, headed by Myra Mirella, who is quite a favorite in Chicago. A well selected co. of specialty artists will also appear, and the new policy should prove successful.

Sam T. Jack's Opera House: Harry Montague's My Uncle co. and specialties by Bonnie Goodwin, Tom Mack, Lew Palmer, and others were the attraction.

The Orpheus: A long list of vaudeville people gave a very worthy performance.

The Masonic Temple Roof Garden closed the Summer season with a special performance Sunday, Oct. 4. The artists who appeared on this occasion were many and of the best kind. "Harry Earl's night" was a success.

The following is a bit of originality for which that bright little lady, Belle Stewart, is responsible:

A PENNY FOR YOUR THOUGHTS.

I was thinking of the many shores by wandering waves caressed.
I was thinking of the many times my lips to yours were pressed.
I was thinking that of all the world I love you best of any.
Now, sweetheart, don't you think my thoughts are surely worth a penny?

J. A. Fitzgerald, well known in vaudeville circles, died at the residence of his nephew, William Fitzgerald, Oct 5. He was the husband of the clever lady magician Komochi. HARRY EARL.

WASHINGTON, D. C.—Hyde's Comedians at Kernan's Lyceum 5-10 drew full houses. The entertainment elicited well-merited praise. Helene Mora was the bright particular star heading a clever co. Her singing won great applause. Besides old favorites she sang two new songs, "Those Bells Shall Not Ring Out" and "The Little Boy in Green," that scored a positive hit. The Four Cohans, in "Goggles' Doll House," present a highly amusing act. The Newsboys' Quartette proved a splendid feature. Conroy and Ritchie, funny Irish comedians, furnish an entertaining act. Harris and Walters in their comedy sketch created laughter. Billy Carter played the banjo, talked and sang on timely topics of the day, and Thorne and Carlton introduced live action and sensational comedy. Johnny Wild as Razor Jim in the afterpiece, "Sunday in a Bowery Barber Shop," made a hit, bringing the entertainment to a roaring finish. JOHN T. WARDE.

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Having been specially engaged, will appear, forming the wonderful human bridge, and presenting a high-class specialty in Sutton Vane's famous record breaking Drama,

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Season opens Bowdoin Square Theatre, Boston, Mass., Nov. 9, 1896.

THE FEATURE.

DAN'L ROSA

CRIMMINS AND CORE

"Novelty Coming Through the Rye"

DAN CRIMMINS, 69 Lexington Ave., N. Y. City.

BOSTON, MASS.—This is the last week of the wonderfully beautiful living pictures at Keith's, but the cinematographe runs on forever, and well it may, for it has become the Boston fad. In the variety bill are: Mark Sullivan and Rollie Deaves, O'Brien and Havel, Alcide Capitaine, George Thatcher and Ed Marble, Annie Myers, Lillie Western, W. T. Carleton, Rinehart Sisters, Phil and Hattie Mills, Casino Comedy Four, Brydges and Little, Balabrega, Merritt and Gallagher, La Martine Brothers, and Paulette. The trained elephants and the stock co. will open next week.

Charles Leonard Fletcher, supported by Ellinore Carrol and strong co., are giving Dr. Jekyll and Mr. Hyde at the New Grand this week. In the olio are Carr and McLeod, Matthews and Harris, Lulu Theis, the Mendoza Pair, Weston, Howard and St. Clair, the Two Burkes, and Lewis and Elliott.

The Flynn and Sheridan Big Sensation co. is at the Howard this week. In the house olio are the living pictures, Williams, ventriloquist; Mons. Monsulla and Mlle. Russell, Kenno and Welch, Harry Thompson, Koppe, Hadley and Hart, Marie Warren, Professor Frederick, Mlle. Stevaro, John Pendy, and Ned West.

Hazel Kirke is the play of the week at the Grand Opera House. In the olio appear Pearl Andrews, George Evans, Newell and Shevette, and Gilman Low. The cinematographe presents new views.

Rose Sydell's London Belles are at the Trocadero this week. In the olio are the Four Emperors of Music, Campbell and Shepp, E. J. Holland, Faye and Allen, Hart and Walling, and Rose Sydell. The burlesques are specially good.

The Fay Foster company is at the Lyceum this week. Two new burlesques are given and the olio includes: Lowry and Hanley, Harry La Marr, Leslie and Curdy, Marie De Rossett, Campbell and Beard, Clara Cheve, and the Judges.

Mlle. Gertrude Planka and her lions are at the Austin and Stone Museum this week. The vaudeville list includes the Royale Troupe, the Renos, Emery and Marlowe, the Murphys, Williams and Hamlin, Lettie Albion and Nettie Little, Ida Siddons, Jones and Taggart, the Arnold Sisters, Irene Shannon, Ed Panker and the Trewie Brothers. JAY BENTON.

PROVIDENCE, R. I.—Fred Rider's New Night Owls Burlesquers opened a week's engagement at the Westminster Theatre 5, and played to the largest audiences of the season. The show was very pleasing and up-to-date. It opened with a burlesque entitled As You Like It. In the olio were May Hazelton, Kitty Wells, Vic V. Vass, Gordon and Lick, John J. and Lillian Black, Lew H. Carroll, Harry Brown, and May Clark Van Osten and the Elite Trio, composed of Gus Sohlke, May Hazelton, and Maude West. The chief novelty of the entertainment was the appearance of Omene, who had been specially engaged for the week, and gave a very entertaining exhibition. The scenery and costumes were very elaborate, and the co. gave the best of satisfaction. Business large. Twentieth Century Maids 12-17. H. C. RIPLEY.

PHILADELPHIA, PA.—This season has proven the folly of bringing vaudeville attractions at our first-class legitimate theatres that charge $1 50 for orchestra seats, when cos. equally as good are playing at the houses devoted to variety for one-third the price of admission. Fregoli, who is a wonder, is an exception, and his two weeks' engagement here has resulted in the largest receipts of the season.

Manager Gilmore continues to furnish a weekly change of first-class combinations. This week Weber and Field's Own co., with the stars in a new act, the German Senators at the Ball Game, Forrest and King, Lottie Gilson, Chip, London coster singer; the Three Avolos, Caron and Herbert, Bobby Gaylor, and Albertus and Bartram. City Sports 17.

The Bijou has established a high standard of excellence for vaudeville by constantly presenting very attractive stars from the legitimate stage that makes this house very popular, crowded at every performance, and one of the best money makers in this country. Charles Dickson, Lillian Burkhart, and Earl Browne remain for a second week in a new sketch, Uncle's Will; William Pruette and Marie Bell; Palmer Brothers, who are a great card here; Maud Beall Price, double voiced vocalist; Burt Sheppard, Adair Twins, Lavender and Thompson, Mlle. Leonoria, Brilliant Quartette, the Maginley's, California Trio pantomime character comedians; Collins and O'Brien, Burke and Grey, sketch artists, and the Cinematographe.

The Trocadero, under the able business management of George C. Francis, is doing an immense business, and what is more it is legitimate—no lithographs out—thus doing away with hundreds of free admissions weekly. Three sheet bills and the newspapers, with popular attractions, have already made this house popular and a standard recognized vaudeville theatre. Ed Rush's Mammoth Extravaganza co. remain for second week, James F. Hoey and Lizzie B. Raymond added as special cards and received with great favor. For

week of Oct 19 William Jerome's Herald Square Comedians and Town Talk.

Rice and Barton's Gaiety Spectacular Extravaganza co. is making it lively this week at the Lyceum with a new nautical absurdity, A Trip to Boston. The olio presents Rice and Barton, Frankie Haines, Washburn Sisters, Crawford and Manning, Irvin T. Bush, Phillips and Robinson, Clara Lawrence, Irving and Sadie Jones.

Bradenburg's Museum, with continuous performances, present the following people this week: Mlle. Morello's troupe of spaniels, Bates and Bates, Mabel Stanley, the Diamonds, Scanlon and Perry, Hartzell and Barchin, Bowen and Walters, Barrett and Blynn, acrobats, and John F. Clark.

Century Club Burlesque co. is the attraction for the week at the Kensington Theatre.

The deal to bring Proctor's Big Novelty co. to the Auditorium week of 19 has fallen through.

S. FERNBERGER.

SAN FRANCISCO, CAL.—The Hawaiian National Band is in its second week at the Orpheum, and is drawing big crowds every night. Urthan, the armless wonder, and little Gertie Cochran, who is only six or seven years old and knows more of the Bible, geography, and statistics than the majority of us will ever know, are features. Lew Hawkins, Annie Suits, and Carpo Brothers are on again this week, and continue popular.

There is a rumor that Gustav Walter is going to sell out his house in this city, and also the one in Los Angeles, and go with an English syndicate which is to make a vaudeville circuit of the world, but the matter is not settled as yet.

ALBANY, N. Y.—Pearl Street Theatre (J. J. Carlin, manager): The Trocadero Specialty co. opened for a week to big business 5. A sketch by Bob and Kitty Emmet was followed by Florence Devine, Rice Brothers, Pat and Mattie Rooney, Etta Victoria, Prince Muso and Mlle Zoila, Fields and Salina, James Bernard, and Traveile, assisted by Mlle. Traveile.——Gaiety Theatre (Agnes Barry, manager): The Gilded World co. opened 5 to a big house. A Trip to the City introduced Grace Milburn and John W. Jess. The olio consists of Frank Emerson, J. W. Jess and Alice Evans, Gertie Grimes and Nellie Burns, Edwards and Conley, and the Glockers. Black Crook 12.

ROCHESTER, N. Y.—Academy of Music (Louis C. Cook, manager): Rice and Barton's co. tested the capacity of the house 5-10. Ample opportunity was given the several specialists to exhibit their ability in the skits Naughty Coney Island and A Trip to Boston. The Washburn Sisters, Clara Lawrence, Frankie Harris, and Crawford and Manning were particularly pleasing in their work.——Wonderland Theatre (J. H. Moore, manager): Business first-class 6-10. Major Burk, Redding and Stanton, Harry Crandall, Mlle. Ouillie, Nelson and Melledge, Thomas and Quinn, and Melville and Conway.

JERSEY CITY, N. J.—Business at the Bon Ton Theatre is very good, and the programme offered is all that could be desired. Haines and Pettingill do a very good act called In the Pool Room; Hafford and Mantell, character singers, in a neat bit, Gentleman and Outcast; the Fremonts, in a clever sketch; Emilie Edwards, in up-to-date songs and imitations; Ward and Brown, funny Dutch comedians; Dan Waldron, in a fresh monologue; Sully and Gallagher, in knockabout songs and dances; John H. Shepley, a talented musician; Coogan and Bacon, sketch; Ned Bennett, a knife and bone soloist of merit; and Jesse Reese, serio-comic. O'Kabe's Japs will head the Bon Ton Theatre bill 12-17. WALTER C. SMITH.

FALL RIVER, MASS.—Rich's Theatre (Charles A. Taylor, manager): Having 1-3 open, Manager Taylor wrote a burlesque on his well-known play, The Derby Mascot, and, with the aid of a number of the disbanded Marie Sanger's Burlesque co. and some local people made up an entertainment which found favor with fair audiences. Henry Burlesque co. 6-7 did small business. The co. includes Whitten and Parker, Booker and De Forrest, William H. McCart, Price and Stelle, and the Herbert Brothers. College City Sports 12-14; Widow Bedott 15-17.

HARRISBURG, PA.—The Bijou (John G. Foley, manager): Harvie Hoverter is no longer connected with this house as manager, he having been succeeded by John G. Foley, who was the manager of the house under the ownership of Harry Davis, and was the original manager of the Eden Musee. There has been a slight falling off in business this week owing to the counter attractions of the same nature at the other house. The entertainers this week include Ince and Brennan, Pamondon, John and Bertha Gleason, Howard Clifton, the Daytons, and the Middletons.

CINCINNATI, O.—People's had one of the old-time variety shows 4-10 with a burlesque at the opening and the close. It was Miaco's City Club which opened in the burlesque, The City Club at the French Ball. Thomas Nolan, Gracie and Reynolds, Atherton and Erbs, X-Rays Busby, Carrie Fulton, Fields and Wooley, and Nellie Waters. The closing number was the burlesque, The Sporty Duchess, introducing Fanny Everett. Rose Hill's English Folly co. 12.

SPRINGFIELD, MASS.—Parlor Theatre (H. B. Tucker, manager): Bruns and Nina, Baker and Randall, the Chesters, McCabe and Emmet, and Meeker and Mack week of 5.

BROCKTON, MASS.—The stage attractions at the Brockton Fair surpassed all previous entertainments ever seen in this city, and, despite bad weather, were witnessed by over sixty thousand people Sept. 30-3. Manager W. B. Cross, of the City Theatre, deserves credit for securing such an excellent list of vaudeville stars. The performances were given under the able stage direction of George E. Gill, of New York, who provided a continuous entertainment on two elevated stages from 10 A. M. till 5 P. M. The performers included Ella Zuila and Lulu, the Dunham Family, the Rossow Brothers, the Eddy Trio, the Four Nelson Sisters, the Zamora Family, Dunham and Howard, La Belle Tina, Zazelle and Vernon, Takezawa's Imperial Japs, the Three Marvels, Javoni's Twelve Neapolitans, vocalists and instrumentalists; Carlini's troupe of dogs, and last, but not least, Ena Bertoldi, who made such a pronounced hit two years ago. The musical numbers for the stage performances were furnished by Reeves's Band, of Providence, R. I., and Martland's Fifth Regiment Band, of this city. The following professionals were seen at the Fair: F. M. Buckley, F. W. Parker, and Charles Harris, of the Boston Theatre; B. J. and T. W. Reily and nearly all the members of the Shore Acres and Temperance Town cos.

STEUBENVILLE, O.—London Theatre (Frank J. Watson, manager): Bessie Nyram, Billy Cross, and Mabel Holden, Marguerite Newton, Bobby Bryant, Thorn, and Alberta Lorenia appeared week ending 10. Good performance and business.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Poli, manager): The fourth and last week of Lumiere's Cinematographe opened well 5. The supporting co. is above the average, and included the Jaceley-Rosten Troupe, three Murray Brothers, Deets and Dow, May Wentworth, Kelly and Grey, Onri Sisters, and Freeze Brothers. Business good.

GRAND RAPIDS, MICH.—Smith's (W. B. Smith, manager): The bill week of 5 includes Zoe Matthews, Florence Beach, Welby and Pearl, Keys and Nellis, the American Novelty Dancing Quartette, Minnie Rios, James Allen, Billy Mathews, and Minnie Collins, concluding with The Clockmakers' Hat.

HAMILTON, CAN.—Star Theatre (Bessey and Davey, proprietors): Week of 5-10 the following artists: Alexea and wife, Florence Sisters, Morton and Elliott, Three Love Sisters, and Griff Williams. Business good.

NEWARK.—Waldman's Opera House (Fred Waldmann, manager): Reilly and Woods 5-10. The co. gave a very pleasing performance. Some of the especial features were Rosetta and Doretto, the Olifans, and Pat Reilly. Good business. 12-17 Boston Howard Athenæum; 19-24 Gus Hill's Novelties.

BUFFALO, N. Y.—At the Court Street Theatre Fields and Hanson's co. played to packed houses week of 5. A thoroughly good show was given.

NORTH ADAMS, MASS.—Sheehan's Big City Girls crowded the Bijou 5-10. Under the new management the house is doing remarkably well.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): A top-notch bill drew crowded houses during the week. Filson and Errol were immediate favorites, and Mlle. Alma, the globe trotter, and Al. Hallab, wire act, made hits. Coming 5 Ferguson and Mack, Marguerite Ferguson, Eldora and Norine.

PITTSBURG, PA.—The New York Stars crowded the Academy of Music and gave an excellent bill. Sam Devere's co. 19-26.

DATES AHEAD.

[CONTINUED FROM PAGE 18.]

ENDOR AND ATKINSON: Butt, Ia., Oct. 13, Garner 14, 15, Forest City 16, 17.

FARGOLI (Henry Greenwall, mgr.): Chicago, Ill., Oct. 12-24.

FIELD AND HANSON: Columbus, O., Oct. 12-14, Dayton 15-17, Indianapolis, Ind., 19-21, Chicago, Ill., 26-31.

FLYNN AND SHERIDAN'S FIN SENSATION: Boston, Mass., Oct. 12-17.

FLYNN AND SHERIDAN'S CITY SPORTS: Baltimore, Md., Oct. 12-17.

GUS HILL'S NOVELTIES (Gus Hill, prop. and m. r.): Hartford, Conn., Oct. 14, 15, Danbury 16, Waterbury 17.

GOTTHOLD GIGANTIC (Milt Gotthold, mgr.): Evansville, Ind., Oct. 13, 14.

HYDE COMEDIANS: Baltimore, Md., Oct. 12-17.

HOPKINS'S TRANS-OCEANICS: Rochester, N. Y., Oct. 12-14, Elmira 15, Scranton, Pa., 16, Pittston 17.

IDA FULLER VAUDEVILLES (S. T. King, mgr.): Brooklyn, N. Y., Oct. 12-24.

IRWIN BROS.: New York city Oct. 12-17.

MORRIS TWENTIETH CENTURY MAIDS: Providence, R. I., Oct. 12-17.

NIGHT OWLS (Fred Rider, mgr.): Worcester, Mass., Oct. 13-14, Lynn 15-17, Boston 19-24, New York city 26-31.

NEW YORK STARS (Gus Hill, prop.; F. D. Bryan, mgr.): Pittsburg, Pa., Oct. 12-17.

ORANGE BLOSSOMS (Sam T. Jack, mgr.): St. Louis, Mo., Oct. 11-17, Louisville, Ky., 18-24, Indianapolis, Ind., 26-31.

RICE AND BARTON GAIETY: Philadelphia, Pa., Oct. 12-17, Boston, Mass., 19-24.

REILLY AND WOOD: Albany, N. Y., Oct. 12-17, New York city 19-31.

ROOF-GARDEN BURLESQUE: Buffalo, N. Y., Oct. 12-17.

ROSE HILL: Cincinnati, O., Oct. 12-17.

SANDOW: Baltimore, Md., Oct. 12-17.

SAM T. JACK'S CREOLES: Cleveland, O., Oct. 12-17.

SOUTH BEFORE THE WAR: Washington, D. C., Oct. 12-17.

SAM DEVERE: New York city Oct. 5-17, Brooklyn, N. Y., 19-24.

SAM T. JACK'S BULLFIGHTER: Boston, Mass., Oct. 12-17.

TRILBY AND GAIETY: Pittsburg, Pa., Oct. 12-17.

TONY PASTOR: Brooklyn, N. Y., Oct. 12-17, New York city 19-24.

THRILBY: San Francisco, Cal., Oct. 5-17.

TRANSATLANTICS: Louisville, Ky., Oct. 12-17.

TROUSDALE SPECIALTY: Welcome, Minn., Oct. 13, Jackson 14, Worthington 15.

TOWN TALK (Charles Arthur, mgr.): Waterbury, Conn., Oct. 13, Elizabeth, N. J., 16, 17, Philadelphia, Pa., 19-25, New York city 26-Nov. 1.

VANITY FAIR (Fred. J. Huber, mgr.): Kansas City, Mo., Oct. 12-17, Lawrence, Kans., 19, St. Joseph, Mo., 20.

VAUDEVILLE CLUB (Weber and Fields, mgrs.): New York city Oct. 5-17, Montreal, Can., 19-24, New York city 26-31.

WEBER OLYMPIA: New York city Oct. 13-17.

WEBER AND FIELD: Philadelphia, Pa., Oct. 12-17.

WOOD SISTERS: New York city Oct. 12-17.

MINSTRELS.

AL G. FIELD (John W. Vogel, mgr.): Houston, Tex., Oct. 13, Galveston 14, Victoria 15, Cuero 16, San Antonio 18, 19.

BOYD: Amherst, Wis., Oct. 13, Plainfield 14, 15, Portage 16, 17.

DUMONTS: Philadelphia, Pa., Sept. 14—indefinite.

GEORGIA UNIVERSITY GRADUATES (John R. George, mgr.): Fargo, N. D., Oct. 13, Hillsboro 20, Grand Fork 21, Grafton 22.

GORTON'S (C. H. Larkin, mgr.): Salem, N. Y., Oct. 13, Granville 14, Fair Haven, Vt., 15, Whitehall, N. Y., 16, Rutland, Vt., 17, Brandon 19, Middlebury 20, Burlington 21, St. Albans 22, Richford 24.

HI HENRY: Cortland, N. Y., Oct. 13, Elmira 14, Waverly 15, Ithaca 16, Binghamton 19.

PRIMROSE AND WEST: Grand Rapids, Mich., Oct. 14, Kalamazoo 15, Ft. Wayne, Ind., 16, Newcastle, Pa., 17, Pittsburg 18-24.

SHILLING'S MINSTRELS: Provo, Utah, Oct. 15, Springville 16, Mt. Pleasant 17-19, Salt Lake City 20.

CIRCUSES.

BENTLEY: New York city—indefinite.

BARNUM AND BAILEY: Uniontown, Pa., Oct. 9, Johnstown 10, Sharon 12, Beaver Falls 13, Canton, O., 14, Akron 15, Galion 16, Huntington, Ind., 17.

BUFFALO BILL'S WILD WEST: Hastings, Neb., Oct. 13, Lincoln 14, Beatrice 15, St. Joseph, Mo., 16, Leavenworth, Kans., 17, Kansas City, Mo., 19, 20, Topeka, Kans., 21, Fort Scott 22, Sedalia, Mo., 23, Moberly 24.

FOREPAUGH AND SELLS BROTHERS: Abilene, Tex., Oct. 13, Weatherford 14, Fort Worth 15, Dallas 16.

RINGLING BROTHERS: Honey Grove, Tex., Oct. 13, McKinney 14, Sulphur Springs 15, Greenville 16, Denison 17.

WALTER L. MAIN: Goldsboro, N. C., Oct. 13, Raleigh 14.

MISCELLANEOUS.

COYLE'S MUSEUM: Dallas, Tex., Oct. 12-14.

D. M. BRISTOL'S EQUINES (John C. Patrick, mgr.): Lehi, Utah, Oct. 13, American Fork 14, 15, Provo 16, 17, Spanish Fork 19, 20, Nephi 21, 22, Payson 23, 24.

ELIASON (Magician; W. W. Tillotson, mgr.): Macon, Ga., Oct. 13, Jacksonville, Fla., 14, 15, Charleston, S. C., 16, 17, Augusta, Ga., 19, 20, Columbia, S. C., 21, 22, Asheville, N. C., 23, 24, Richmond, Va., 26-28, Roanoke 29, Lynchburg 30, 31.

MASON FAMILY: South Newburg, Me., Oct. 13, Unity 14, Bennington Falls 15, Albion 16.

PROF. W. J. CAMERON (Hypnotist; F. A. Montgomery, mgr.): Kalamazoo, Mich., Oct. 12-14.

R. C. CARLISLE: Bloomsburg, Pa., Oct. 11-17.

THE FONTANAS (Hypnotists; E. E. Davis, mgr.): Wausau, Wis., Oct. 12-18, Rhinelander 19-24.

THE LEES (Hypnotists; Thos. F. Adkin, mgr.): Memphis, Tenn., Oct. 12-17, Montgomery, Ala., 19-24, Nashville, Tenn., 26-31.

THE SAGES (A. B. McDole, mgr.): Wilmington, Del., Oct. 21-24, York, Pa., 26-31.

(Too late for classification).

ELI PERKINS: Erie, Pa., Oct. 19, Middleborough, Ky., 21, Coal Creek, Tenn., 22.

LEEDS (hypnotist; J. C. Davis, mgr.): Middletown, N. Y., Oct. 12-17, Steubenville, O., 19-24, Peoria, Ill., 26-31.

MACAULEY PATTON: Alliance, O., Oct. 12-17.

NEW YORK STOCK (J. H. Mortimer, mgr.): Rawlins, Wyo., Oct. 12-14, Rock Springs 15-17, Green River, Wis., 19-21, Ogden, Utah, 22-24.

O'BRADY'S ELECTION (H. S. Ricci, mgr.): Easton, Pa., Oct. 19, Bethlehem 20, Slatington 21, Mauch Chunk 22, White Haven 23, Pittston 24, Nanticoke 26, Berwick 27, Bloomsburg 28, Danville 29, Milton 30, Sunbury 31.

PRISONER OF ZENDA: San Francisco, Cal., Oct. 5-17, Fresno 19, Los Angeles 20-25, Oakland 26, 27, San Jose 28, Stockton 29, Sacramento 30, 31.

ARENA.

OSKALOOSA, IA.—Buffalo Bill gave two performances 3 to sixteen thousand people.

MUSCATINE, IA.—W. F. Cody's Wild West 1 to crowded tents, both afternoon and evening.

WACO, TEX.—Ringling Brothers' World's Greatest Show Sept. 30 filled the tents to the utmost capacity both afternoon and evening and presented the best circus performance ever seen here. The Ringlings can boast of having the most refined show on the road.

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"The Samantha Logan of Mrs. William Robyns is as fine a piece of character acting as has been seen in this city this season."—*Phila. Inquirer.*

"William Robyns, as Jem Mason, the tramp, was a decided hit from the first."—*Boston Traveller.*

"Mrs. William Robyns deserves praise for a consistently effective impersonation of a part that could easily become maudlin."—*Kansas City World.*

"By far the cleverest work in the play was done by Mrs. William Robyns, as Samantha Logan, the mother of Tom."—*Phila. Bulletin.*

"William Robyns, the forlorn looking, one-time actor, Jem Mason, contributed the best part of the humor, and was not without merit. He was natural, and that is his best recommendation."—*Phila. Item.*

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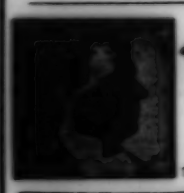

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Not enough value is placed upon the annual American tour of Charles Frohman's Empire Theatre stock company. As it now stands it is the sturdiest organization of its kind in the United States. There is no other stock organization in the country that belongs to this class. Mr. Mansfield has perhaps the best traveling organization surrounding a star, but the featuring of one man reduces the efficiency of the many important people about him. Charles Frohman's Company is the important one of its kind now in the public service.

At the Century Theatre last week this organization was seen in four plays, three of them new to St. Louis In each of these plays there was no evidence of what is termed a weak point. In most organizations, nowadays, one looks with resignation upon one or two parts that are badly filled. Whether it was "Bohemia," "Liberty Hall," "The Benefit of the Doubt," or "Sowing the Wind," even the most unimportant footman or the maid with one line to speak was admirably adapted to the place. For this reason, if for no other, the visit of Mr. Frohman's company to this or any other city is one of importance to the maligned community.

I read a series of articles by a well-known writer on the subject of the benefits to be derived from an observation of the so-called society drama at the hands of such people as Miss Allen, Mr. Pavesham, Mr. Eaeson and Miss Robson. There has been no time in the history of the stage when "society plays" have been as numerous as they are now; when the dressing is closer to fashion's dictates, or when the manner of the players were more nearly worthy of emulation. The writer I mention advised all young people to study the best actors and actresses for ease of manner and to watch the playwright's lines for simplicity and directness in conversation.

Miss Viola Allen, the leading woman of the company, is in many respects as attractive and as gifted as any woman star on the American stage She has a more pleasing personality than Ada Rehan, has a wider range of ability and is younger. While it is not reasonable to suppose that Miss Allen could play Katherine in "The Taming of the Shrew" so as to make the performance comparable to that of Miss Rehan in the same part, it is also not reasonable to imagine Miss Rehan as Rosamund in "Sowing the Wind," as Mrs. Frazier in "The Benefit of the Doubt," or as Miss Chilforth in "Liberty Hall." Neither would Miss Rehan be attractive as Mimi in "Bohemia," nor as Dulcie Laroadie in "The Masqueraders."

In the year that has elapsed since Miss Allen has been seen in a St. Louis theatre as Rosamund in "Sowing the Wind" she has grown in her art until one would imagine the performance of a year ago and those of this week the products of different women The Rosamund of a year ago was sweetly convincing; the Rosamund of to-day, losing none of the gentleness of Miss Allen's earlier performance of the part, has combined in it a fire and vigor which one may compare to something of Bernhardt's or Nethersole's without appearing in the least ridiculous.

There was a fear among admirers of Mr. Frohman's excellent organization that the loss of Henry Miller would seriously impair the excellence of his troupe of players While Mr. Miller's convincing personality and careful y developed art missed from the Empire Theatre stock company, the loss is forgotten in Mr. Paversham's youth and confidence. There is something that suggests the artificial in this young leading man's method, but not to the extent that it forces itself above the genuine part of the performance that is ever present. Mr. Paversham may stride a bit—so does Mr. Mansfield and so does Sir Henry Irving Aside from this and the aforesaid indefinable suggestion of the artificial, he is always clear in his presentation of the ruling idea. He has a voice that is rich in carrying quality and his delivery of it is at all times impressive, whether he is saying his regretful farewell to Rosamund or trying to put off the payment of Mme. Benoit's ever-importuning board bill.

Then comes Miss Annie Irish, Mr. J. E. Dodson, Mr. Edeson, Miss Ida Conquest, Miss May Robson, Mr. Backus and Mr Crompton.

Miss Conquest was a pale-faced girl who played only a schoolgirl part two or three years ago. Now she has a method broad enough to encompass the girlish Amy of "Liberty Hall" at one end, and the dare-devil Musette of "Bohemia" at the other She is one of the prettiest women on the stage, and one of the best in voice and presence. Her personality will confine her to lighter characterizations, but within that field there seems to be no limit to the possibility.

Mr. Crompton in all probability appeals to more people in an audience than any other one member of the company. The range of parts he now plays is a narrow one, but they are all within the scope of what is known as "heart interest." He is either the good old friend of the family, the trusted companion, or the venerable uncle who looks after the welfare of the daughters of a wayward brother. He is a master of make-up and the happy owner of a voice whose sympathy every hearer feels. His schooling has been conducted through years of active service in the profession of which he is a distinguished member.

Mr. Dodson has following so strong and loyal that there must be something of the original genius in his work. Miss Robson, Mr. Edeson Mr. Backus, Miss Irish and the experienced Mrs Whiffen complete the roster of important names in one of the most perfectly balanced dramatic companies this country has ever seen.

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